A CATALOGUE OF Music BY INTERNATIONAL ARTISTES

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MUSIC

By

International Artistes

BEING A LIST OF

"HIS MASTER'S VOICE"

CELEBRITY GRAMOPHONE

RECORDS

Opera at Home

IN conjunction with this catalogue a booklet, entitled "Opera at Home," is issued. A short description of each opera is given, and a few words devoted to the story of each record.

This booklet may be obtained from any accredited "*His Master's Voice*" dealer.

¶ *Index of Operas and Titles will be found at end of this Catalogue.*

ERRATA.

Page **32.** Record No. 7-32044 ("Because") under Caruso should read **7-32004.**

Page **56.** Record No. 052428 ("Io l'ho perduta") under De'Muro should read **052429.**

Page **111.** Record No. 043261 ("Bacio, Il") under Hempel should read **053261.**

Page **142.** Record No. 7-52073 ("Questa o quella") under Martinelli should read **7-52078.**

Page **155.** Record No. 03024 ("O lovely night") under Melba should read **03204.**

Page **171.** Record No. 2-054081 ("Libiam") under Pareto and Dragoni should read Pareto and Bergamini.

FRANCES ALDA

(Soprano)

Frances Alda was born at Christchurch, New Zealand. She was trained under Madame Marchesi, and made her *début* at the Opéra Comique in Paris, 1904. Since then she has appeared with marked success at the leading Opera Houses of the Old and New Worlds, and has taken many of the principal rôles in the great Operas. Apart from her operatic triumphs, Madame Alda's success on the concert platform has been a very great one. Possessed of a rich and cultivated voice, she is heard to excellent advantage on the records she has made for "*His Master's Voice.*"

Frances Alda naquit à Christchurch (Nouvelle Zélande) Elle étudia la musique avec Madame Marchesi et fit ses débuts à l'Opéra Comique de Paris en 1904.

Elle chanta ensuite avec beaucoup de succès dans les principaux opéras du Nouveau et Ancien Continent. En dehors de ses triomphes sur les scènes d'Opéra, Madame Alda eut également beaucoup de succès dans les théâtres.

Elle possède une voix riche, cultivée, reproduite avec toutes ses qualités dans les disques qu'elle a enregistrés pour la marque "*La Voix de son Maître.*"

Solos

			Cat. No.	Size
Elle a fui, "Contes d'Hoffmann"	Offenbach	in French	2-033064	12"
I love you truly	Bond	in English	2-3358	10"
Obéissons quand leur voix appelle, "Manon," Act III, Sc. 1	Massenet	in French	7-33022	10"

FRANCES ALDA—*continued*

Sung in Italian unless otherwise stated

Solos

			Cat. No.	Size
O mio babbino caro, "Gianni Schicchi"	Puccini		7-53033	10"
O murmuring breezes, Op. 21, No. 4	Jensen	in English	2-3359	10"
Somewhere a voice is calling	Tate	in English	2-3276	10"
Tes yeux With violin obbligato by Mischa Elman	Rabey	in French	7-33014	10"

Duets

Alda and Braslau

Tutti i fior', "Madama Butterfly"	Puccini	2-054090	12"

Alda and Caruso

Ah! che la morte ognora (Miserere), "Il Trovatore"	Verdi	2-054007	12"

Alda and Martinelli

O soave fanciulla, "La Bohème"	Puccini	2-054091	12"

Trio

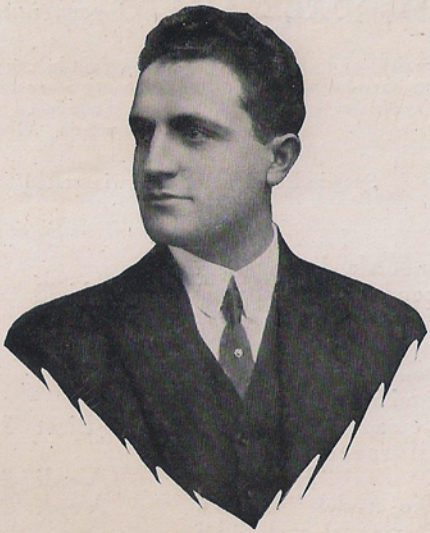
Alda, Caruso and Journet

Qual voluttà trascorrere, "I Lombardi"	Verdi	2-054029	12"

Quartets

Alda, Caruso, Jacoby and Journet

Che vuol dir ciò, "Marta"	Flotow	2-054031	12"
Presto, presto, andiam, "Marta"	Flotow	2-054032	12"
Siam giunti, o giovinette, "Marta"	Flotow	2-054030	12"
T'ho raggiunta, sciagurata, Quartetto Notturno, "Marta"	Flotow	2-054037	12"



PASQUALE AMATO

(Baritone)

Born at Naples, Amato was destined by his parents to become a Civil Engineer, but was prevailed upon by his friends to enter the Naples Conservatoire of Music. After three years' training, he made his *début* at the Bellini Theatre in 1900. He made a deep impression on that occasion. Since then, South America and Milan have hailed him with delight; and New York has acclaimed him with enthusiasm. Beside singing all the standard baritone rôles, Amato had the distinction of creating the role of Golaud in "Pelléas et Mélisande" and the title rôle in "Christoforo Colombo"; whilst one of his finest successes has been his remarkable performance of the rôle of the Sheriff in Puccini's "Girl of the Golden West." At his appearance on the London concert platform shortly before the war, he was immediately recognised as a great artiste. Amato sings with great beauty of voice, all

Né à Naples, Amato se destinait à devenir un ingénieur civil lorsque ses amis réussirent à le décider à entrer au Conservatoire de musique de Naples.

Apres 3 ans d'études musicales, il débuta en 1900 au théâtre Bellini, et produisit alors une profonde impression sur les spectateurs.

Depuis lors, l'Amerique du Sud et Milan l'ont acclamé avec plaisir et New-York l'accueilli avec enthousiasme.

En outre qu'il interprète tous les rôles connus de baryton, Amato créa le pèrsonnage de Golaud dans "Pelléas et Mélisande," ainsi que le principal rôle de "Christophe Colomb." Un de ses plus beaux succès fut la remarquable exécution du rôle de Sheriff dans "Girl of the Golden West" de Puccini.

Peu de temps avant la guerre lors de son apparition dans les concerts à Londres, il fut immédiatement reconnu comme un grand artiste. Amato chante avec une voix d'une grande

PASQUALE AMATO—*continued*

the wonderful purity and stirring resonance of which have been vividly reproduced on "*His Master's Voice*" records.

beauté, dont la merveilleuse pureté et l'étonnante résonnance ont été reproduites d'une façon très expressive par les disques du "Gramophone."

Sung in Italian unless otherwise stated

Solos

		Cat. No.	Size
Ah, pescator, affonda l'esca, "La Gioconda" (with chorus)	Ponchielli	7-52024	10"
Aprila, bella, la fenestrella, Serenata, "I Gioielli della Madonna" (with Metropolitan Opera chorus)	Wolf-Ferrari	7-52058	10"
Con voi ber, affè mi fia caro (Canzone del Toreador) "Carmen"	Bizet	2-052055	12"
Cortigiani, vil razza dannata, "Rigoletto"	Verdi	2-052056	12"
Credo in un Dio crudel, "Otello"	Verdi	2-052052	12"
Di Provenza il mar, il suol, "La Traviata"	Verdi	2-052053	12"
Ferito, prigionier, "Germania"	Franchetti	2-052078	12"
Il cavallo scalpita, "Cavalleria Rusticana"	Mascagni	7-52023	10"
Largo al factotum della città, "Il Barbiere di Siviglia"	Rossini	2-052051	12"
O vecchio cor che batti, "I Due Foscari"	Verdi	2-052079	12"
Povero Rigoletto, "Rigoletto"	Verdi	2-052057	12"
Senza tetto, senza cuna, "Il Guarany"	Gomes	7-52027	10"
Si può? (Prologo), "Pagliacci"	Leoncavallo	2-052054	12"
Tre sbirri, una carrozza (Te Deum scene), "Tosca"	Puccini	2-052094	12"

Duets

Amato and Caruso

Invano, Alvaro, "La Forza del Destino," 1st Part	Verdi	2-054027	12"
Le minaccie, i fieri accenti, "La Forza del Destino," 2nd Part	Verdi	2-054028	12"

PASQUALE AMATO—*continued*

Sung in Italian unless otherwise stated

Duets

		Cat. No.	Size
Amato and Farrar			
With Metropolitan Opera Chorus			
Il dolce idillio, "Il Segreto di Susanna"	Wolf-Ferrari	2-054039	12″
Amato and Farrar			
Si tu m'aimes, "Carmen" in French	Bizet	2-034021	12″
Amato and Journet			
A votre santé! (Scène des épées), "Faust" in French	Gounod	2-034014	12″
Amato and Setti			
Inaffia l'ugola! (Brindisi), "Otello"	Verdi	2-054026	12″

FERNAND ANSSEAU

(Tenor)

Fernand Ansseau was born in Belgium, at Boussu-Bois, near Mons, in 1890. He studied at the Brussels Conservatoire as a pupil of Professor Demest. He was engaged at the Theatre at Dijon (France) in 1913, and returned to Belgium the following year, where he was overtaken by the invasion of the enemy, to the great detriment of his theatrical career.

During the German occupation Ansseau sang specially in Brussels and the Provinces, at concerts in support of Belgian charities. He is a great favourite in musical circles in Brussels; and was chosen, after the German defeat, as the tenor on the occasion of the solemn re-opening of the Theatre de la Monnaie, which for four years had been exclusively reserved for German actors. He was engaged at the same theatre for the 1918-1919 season, when his superb voice at once placed him in the first rank of operatic tenors.

Fernand Ansseau naquit en 1890 en Belgique à Boussubois pres de Mons. Il fit ses études au Conservatoire de Bruxelles où il fut l'élève du professeur Demest. Engagé au théâtre de Dijon en 1913, il retourna en Belgique l'année suivante et c'est là que l'invasion de l'ennemi le trouva, portant un très grave préjudice à sa carrière théatrale.

Pendant l'occupation allemande, Ansseau chanta à Bruxelles et dans les provinces, prêtant son concours aux concerts organisés au profit des oeuvres de bienfaisance belges. Les milieux musiciens de Bruxelles l'apprécièrent, et après la défaite allemande, ce fut ce ténor qui fit la réouverture solennelle du Théâtre de la Monnaie où pendant 4 ans les acteurs allemands avaient eu l'exclusivité de chanter.

Engagé à ce même théâtre pour la saison 1918-1919, sa voix superbe le plaça au premier rang des ténors d'Opéra.

FERNAND ANSSEAU—*continued*

The management of Covent Garden invited him to London for the 1919 season, during which he filled the principal rôles of French Opera with ever growing success. It was during his stay in London that he sang for the Gramophone Companies (*"His Master's Voice"*) several of the favourite pieces from his repertory.

Mr. Ernest Newman, one of the keenest critics, writing in the "Observer," compares M. Ansseau's singing to fine violin playing.

La Direction de Covent Garden l'engagea à Londres pour la saison 1919 pendant laquelle il interpréta avec un succès toujours croissant les principaux rôles d'Opéras Français. C'est pendant son séjour à Londres qu'il chanta pour la Compagnie du Gramophone (*"La Voix de son Maître"*) plusieurs des principaux morceaux de son répertoire.

Mr. Ernest Newman, un des critiques les plus avisés écrivait dans l'"Observer," comparant le chant d'Ansseau à un beau son de violon.

Solos

Sung in French

		Cat. No.	Size
Ah! lève-toi, soleil (Cavatine), "Roméo et Juliette"	Gounod	2-032034	12"
Au Drapeau (Chant Patriotique)	Cornelis	2-032036	12"
J'aurais sur ma poitrine (Désolation de Werther), "Werther"	Massenet	2-032040	12"
La fleur que tu m'avais jetée (Air de la Fleur), "Carmen"	Bizet	2-032033	12"
Le ciel luisait d'étoiles, "Tosca"	Puccini	2-032038	12"
O nature pleine de grâce (Invocation à la nature), "Werther"	Massenet	2-032039	12"
Pauvre Paillasse (Me grimer), "Paillasse"	Leoncavallo	2-032035	12"

WILHELM BACKHAUS

(Pianist)

Born in 1884, Backhaus began to pick out tunes on a toy piano at the age of four, and at ten began his serious training under Alois Reckondorf. He also took some finishing lessons under Eugen D'Albert. He made his *début* in 1900 as a youth of sixteen, and scored an overwhelming success. Backhaus has appeared since in the leading cities of Europe and America, being everywhere received with great enthusiasm. By temperament and intellectual equipment, Backhaus rightly belongs to the classical school of pianists; he relies for his effects on a broad solid style, a pure sonorous tone, and a manly straightforward interpretation. All these qualities are well brought out on "*His Master's Voice*" records by this artiste, which are marvellously faithful reproductions of his art. Backhaus makes records exclusively for The Gramophone Company Ltd.

Né en 1884, Backhaus commença à jouer du piano à l'âge de 4 ans et à 10 ans, il entreprit de sérieuses études musicales sous la direction d'Alois Reckondorf. A la fin de celles-ci, il fut l'élève d'Eugène d'Albert, et il fit ses débuts en 1900 à l'âge de 16 ans remportant un succès extraordinaire.

Backhaus joua ensuite dans les principales villes d'Europe et d'Amérique recevant partout un enthousiaste accueil. Par son tempérament d'artiste et ses facultés intellectuelles Backhaus appartient à l'école classique des pianistes ; tous ses effets sont dus à une exécution franche et virile, d'un style large et puissant et d'une pure sonorité.

Toutes ces qualités sont fidelement reproduites par les disques que cet artiste qui joue exclusivement pour le "Gramophone" a enregistrés à la célèbre marque "*La Voix de son Maître.*"

WILHELM BACKHAUS—*continued*

		Cat. No.	Size
Bohemian Dance	Smetana	D73	12″
Waltz in A flat, Op. 42	Chopin		
(a) Etude, Op. 10, No. 7	Chopin		
(b) Waltz in D flat	Chopin		
(a) Moment musical	Schubert	D170	12″
(b) Hark, hark, the lark	Schubert		

GEORGE BAKLÁNOV

(Baritone)

This artiste was born at Kieff in 1883. Even in childhood he gave indications of a great talent for music; but his parents wished him to take up the legal profession, and therefore on the conclusion of his school career he entered the University of Petrograd, which he left with distinction in 1905. Unable, however, to suppress his bent for music, whilst at the University he took singing lessons from the renowned

Cet artiste naquit à Kiew en 1883. Déjà étant enfant il donna des signes d'un grand talent musical, mais ses parents voulurent qu'il fit son Droit et, à la fin de ses études primaires, il entra à l'Université de Pétrograd. Il en sortit avec succès en 1905. Toutefois il ne pût réprimer son penchant pour la musique, et pendant son stage à l'Université il prit des leçons de chant avec le fameux Professeur Prianischni-

GEORGE BAKLÁNOV—*continued*

Professor Prianischnikoff of Petrograd, and afterwards completed his musical education in Milan.

In 1907 he made his *début* with huge success in the operas, "The Demon," "Carmen," and "Faust," in the Moscow Imperial Opera House, and immediately thereafter accepted a proposal for an extended tour abroad. Baklanov has also appeared with great success in America.

Baklánov is now undoubtedly one of the greatest baritones in the world, and there is no notable operatic stage in Europe where he has not appeared with success.

It is interesting to know that Mr. Baklanov is a keen athlete, and has more than once gained laurels as a tennis player.

koff de Pétrograd, puis acheva son education musicale à Milan.

En 1907 il débuta, avec un succès énorme, à l'Opéra Impérial de Moscou, dans "Le Démon," "Carmen," et "Faust," et immédiatement après il accepta la proposition qui lui fut faite d'une longue tournée à l'étranger. Baklánov chanta aussi avec grand succès en Amérique.

A l'heure actuelle il est indubitablement l'un des plus grands barytons du monde, et il ne se trouve pas, en Europe d'opéras connus où il ne se soit produit avec succès.

Il n'est sans intérêt de signaler que M. Baklánov est un athlète enthousiaste et que plus d'une fois il a remporté des succès comme joueur de tennis.

Solos

		Cat. No.	Size
Alas! there is no doubt, "Eugen Onegin" Tchaikóvsky	in Russian	7-22002	10″
Deh! vieni alla finestra (Serenata), "Don Giovanni" Mozart	in Italian	7-52136	10″
Do not weep, child, "Demon" Rubinstein	in Russian	7-22000	12″
Era la notte, "Otello" Verdi	in Italian	2-052158	12″
Eri tu che macchiavi quell'anima, "Un Ballo in Maschera" Verdi	in Italian	2-052157	12″
I am he whom you called "Demon" Rubinstein	in Russian	7-22001	10″
Lakmé, ton doux regard se voile, "Lakmé" Delibes	in French	7-32019	10″
Veau d'or, Le, "Faust" Gounod	in French	7-32017	10″
Voici des roses "La Damnation de Faust" Berlioz	in French	7-32020	10″
Votre toast je peux vous le rendre (Chanson du Toréador), "Carmen" Bizet	in French	2-032041	12″
Vous qui faites l'endormie, "Faust" Gounod	in French	7-32018	10″

MATTIA BATTISTINI

(Baritone)

Battistini, one of the most perfect singers ever before the public, was born in the year 1857 in Italy, and at twenty-one made his *début* at the Teatro Argentino in Rome. His success was instantaneous, and he was speedily engaged for the principal operatic stages of Italy, Spain, Portugal and South America.

He paid his first visit to England in 1887, and has visited Covent Garden many times since. His own countrymen were so enamoured at the remarkable results he achieved that they gave him the proud title "La Gloria d'Italia." His singing has always been looked upon as a model of artistic style.

Battistini has created many important rôles, and appeared all over Europe with signal success as Rigoletto, Don Giovanni, Valentino and Eugene

Battistini, un des plus parfaits chanteurs que le public ait jamais entendu, naquit en 1857, en Italie. A l'âge de 21 ans, il faisait ses débuts au théâtre Argentino à Rome. Du premier jour, ayant obtenu un grand succès, il fut aussitôt engagé pour chanter sur les scènes principales d'opéra d'Italie, d'Espagne, du Portugal et d'Amérique du Sud.

Il vint en Angleterre pour la première fois en 1887, et depuis, il fut souvent engagé à Covent Garden. Ses compatriotes furent si enthousiasmés des remarquables succès qu'il remporta, qu'ils lui donnèrent le titre de "La Gloire d'Italie."

Son interprétation vocale a toujours été considérée comme un modèle de style artistique, et il fit de très impor-

MATTIA BATTISTINI—*continued*

Onegin. Battistini's wide repertory includes the part of Werther, originally written for a tenor, but especially re-written for his baritone voice by his friend Massenet. He also sings in such seldom heard operas as "La Favorita," "Don Sebastian" and "Marta."

During the war the veteran baritone made some special appearances in Italy and was greeted with wonderful enthusiasm.

Battistini is possessed of a most cultured voice of marvellous capacity, which he uses with exquisite art. "*His Master's Voice*" records by this famous artiste are truly magnificent specimens of the great Italian's powers in their maturity, their fidelity in tone and volume to the living voice of the artiste being nothing short of remarkable.

tantes créations. Il tint avec succès en Europe et en Amérique les rôles de Rigoletto, Don Juan, Valentino et Eugène Onégin.

Le répertoire de Battistini comprend le rôle de Werther, écrit pour un ténor, et spécialement transposé pour sa voix de baryton, par son ami Massenet. Il chante aussi "La Favorite," "Don Sébastian," et "Marta."

Battistini possède une voix très travaillée, et d'une force extraordinaire, dont il se sert avec un art exquis. Les disques du Gramophone de cet artiste célèbre sont de frappants exemples de la valeur de ce grand artiste italien, la reproduction fidèle du timbre et du volume de la voix de l'artiste est véritablement remarquable.

Sung in Italian unless otherwise stated

Solos

		Cat. No.	Size
Ah! non mi ridestar! "Werther"	Massenet	052308	12"
Ah! per sempre io ti perdei, "I Puritani"	Bellini	052314	12"
Alla vita che t'arride, "Un Ballo in Maschera"	Verdi	052142	12"
Allor che tu coll'estro," Tannhäuser"	Wagner	052303	12"
Ambo nati in questa valle, "Linda di Chamounix"	Donizetti	052360	12"
Amica, l'ora attesa è questa, "Quo Vadis"	Nougès	052365	12"
Amour, amour: Mélodie—see Mon bras pressait			
A tanto amor! "La Favorita"	Donizetti	052144	12"
Averla tanto amata, "L'Africana"	Meyerbeer	052359	12"
Bella e di sol vestita, "Maria di Rohan"	Donizetti	052315	12"

MATTIA BATTISTINI—*continued*

Solos

		Cat. No.	Size
Bella Italia, "Per la Patria"	Cocchi	052140	12"
Bel sogno beato di pace," I Puritani"	Bellini	052316	12"
Come il romito fior, "Amleto"	Thomas	052309	12"
Cruda, funesta smania, "Lucia di Lammermoor"	Donizetti	052363	12"
Culto: Romanza	Denza	052319	12"
Delizia	Beethoven	052367	12"
Di Provenza il mar, il suol, "La Traviata"	Verdi	052317	12"
Epitalamio, "Nero"	Rubinstein	052370	12"
Era la notte, "Otello"	Verdi	052366	12"
Eri tu che macchiavi quell' anima, "Un Ballo in Maschera"	Verdi	052146	12"
Errar sull'ampio mar, "Quo Vadis"	Nouguès	052361	12"
Figlia di regi, a te l'omaggio, "L'Africana"	Meyerbeer	052357	12"
Gondola nera: Ballata (with piano acc.)	Rotoli	052324	12"
Ideale (with piano acc.)	Tosti	052320	12"
Il mio Lionel, "Marta"	Flotow	052143	12"
Invocazione a Febea, "Quo Vadis"	Nouguès	052362	12"
Ma come dopo il nembo," Werther"	Massenet	052307	12"
Malia	Tosti	052403	12"
Mia sposa sarà la mia bandiera	Rotoli	052326	12"
Mon bras pressait: Mélodie,"Amour, amour"	Tosti	052311	12"
Nel rimirar quest'adunanza eletta (La lotta dei Bardi), "Tannhäuser"	Wagner	052318	12"
Non m'ama più, Mélodie (with piano acc.)	Tosti	052325	12"
Occhi di Fata	Denza	052371	12"
Oh de' verd' anni miei, "Ernani"	Verdi	052141	12"
O Lisbona, alfin ti miro, "Don Sebastiano"	Donizetti	052145	12"

MATTIA BATTISTINI—*continued*

Solos

		Cat. No.	Size
O ma charmante, in French	Quaranta	052321	12″
O santa medaglia, " Faust "	Gounod	052313	12″
O vin, discaccia la tristezza, "Amleto"	Thomas	052302	12″
Perchè tremar, " Zampa "	Herold	052148	12″
Pietà, rispetto, amore, " Macbeth "	Verdi	052369	12″
Quando amor mi accende, " L'Africana "	Meyerbeer	052358	12″
Quando viene la tacita sera, " Le Soir " (with piano acc.)	Gounod	052310	12″
Resta immobile e ver la terra, " Guglielmo Tell "	Rossini	052364	12″
Riccardo Air—see Ah ! per sempre			
Serenata (with piano acc.)	Tosti	052323	12″
Si può ? (Prologo) " Pagliacci "	Leoncavallo	052305	12″
Su queste rose, " Dannazione di Faust "	Berlioz	052147	12″
Tre sbirri, una carrozza (Te Deum scene), " Tosca " (with La Scala chorus)	Puccini	052312	12″
Un nido di memorie (Prologo), " Pagliacci "	Leoncavallo	052306	12″
Valentine Air—see O santa			
Visione fuggitiva, " Erodiade "	Massenet	052368	12″

Duets

Battistini and Corsi
with Chorus of La Scala Theatre, Milan

Da quel dì che t'ho veduta, " Ernani"	Verdi	054103	12″
Là ci darem la mano ! " Don Giovanni "	Mozart	054104	12″
Vieni meco, sol di rose, " Ernani "	Verdi	054106	12″

MATTIA BATTISTINI—*continued*

Duets

		Cat. No.	Size
Battistini and Janni			
D'acqua aspergimi, " Thaïs "	Massenet	054317	12″
Battistini and Moscisca			
Decidi il mio destin, " Pagliacci "	Leoncavallo	054389	12″
E allor perchè, di', tu m'hai stregato, " Pagliacci "	Leoncavallo	054390	12″
Lassù in ciel, " Rigoletto "	Verdi	054392	12″
Pura siccome un angelo, " La Traviata "	Verdi	054395	12″
Un buon servo del visconte, " Linda di Chamounix "	Donizetti	054393	12″
Battistini and Sillich			
Lo vedremo, veglio audace, "Ernani"	Verdi	054105	12″

Quartet

Battistini, Colazza, Corsi, Sillich, and Chorus			
Oh ! sommo Carlo, " Ernani "	Verdi	054107	12″

CELESTINA BONINSEGNA

(Soprano)

Boninsegna, for so long one of the leading *prime donne* of La Scala, Milan, was born in 1877 at Reggio Smilia. At the age of fifteen she appeared as Norma in "Don Pasquale," and was so successful that she persuaded her parents to send her to Pesaro Conservatoire.

After five years' training there she made her *début* in "Lohengrin." Mascagni became interested in her, and choose her to create the part of Rosaura in his opera "Le Maschere," in Rome in 1901. She has also appeared with success in North and South America, Spain and Portugal, and created a favourable impression in London as Amelia in "Un Ballo in Maschera," in 1905, where she afterwards appeared successfully on many occasions. She is rightly regarded as a dramatic soprano of the first rank, one of the finest Italy has produced in our time.

Boninsegna qui naquit en 1877 à Reggio Smilia fut pendant longtemps une des premières prima donna de la Scala de Milan.

A l'âge de 15 ans, elle joua le rôle de Norma dans "Don Pasquale" et elle y remporta un tel succès qu'elle persuada ses parents de l'envoyer au Conservatoire de Pesaro.

Après cinq années d'études elle fit ses débuts dans "Lohengrin." Mascagni s'intéressa alors à elle et il la choisit pour créer à Rome en 1901 le rôle de Rosaura dans son Opéra "Le Maschere." Elle chanta avec succes dans les Amériques du Nord et du Sud, en Espagne, au Portugal, et en 1905, à Londres, elle fut tres chaleureusement accueillie dans le role d'Amélie du "Bal Masqué," où elle eut plusieurs fois l'occasion de chanter avec succès.

Elle est considérée très justement comme possédant une tres belle voix de soprano dramatique, et une des meilleurs chanteuses italiennes de l'époque.

CELESTINA BONINSEGNA—*continued*

Sung in Italian

Duets

Boninsegna and Bolis

		Cat. No.	Size
M'ami, m'ami, "Un Ballo in Maschera"	Verdi	2-054074	12"
Vicino a te s'acqueta, "Andrea Chénier," Act IV	Giordano	2-054075	12"

Boninsegna and Cigada

Mira, di acerbe lagrime, "Il Trovatore"	Verdi	54264	10"
Vivrà! . . contende il giubilo, "Il Trovatore"	Verdi	54266	10"

LUCREZIA BORI

(Soprano)

The engagement by "*His Master's Voice*" of Lucrezia Bori, the beautiful and brilliant young Spanish

L'engagement pris par Lucrezia Bori—la jeune et brillante soprano espagnole—de chanter au "Gramo-

LUCREZIA BORI—*continued*

soprano, is only another evidence of the Company's policy of securing the best artistes in the world for its customers.

Madame Bori's real name is, in Spanish, Lucrezia Borja, but she prefers to be known as Bori. The singer is a native of Valencia, Spain, although she has some Italian blood in her veins. She received her musical education at Milan and made her *début* there in 1914 as Micaela.

During that Italian season she sang many rôles, including Manon, Marguerite, Gilda and Butterfly. A season in South America followed, and after the soprano had returned to Europe she made an appearance in Paris, resulting in her engagement for the Metropolitan Opera, New York.

phone" est une nouvelle preuve du soin avec lequel la Compagnie tient à s'assurer pour sa clientèle le concours des meilleurs artistes du monde.

Le nom réel de Madame Bori est—en espagnol—Lucrezia Borja, mais elle préfère être connue sous le nom de Bori. Elle naquit à Valence (Espagne) tout en ayant du sang italien dans les veines. Elle fit son éducation musicale à Milan où elle débuta en 1914 dans le rôle de Micaëla.

Pendant la saison italienne, elle interpréta de nombreux rôles, parmi lesquels Manon, Marguerite, Gilda et Butterfly. Elle partit en Amérique du Sud, puis vint chanter à Paris où elle signa un engagement pour le "Metropolitan Opera" de New-York.

Solos

		Cat. No.	Size
Addio del passato bei sogni ridenti, "La Traviata," Act III Verdi	in Italian	7-53010	10"
Clavelitos (with orch. and mandoline) Valverde	in Spanish	7-63003	10"
Danza, La: Tarantella Napolitana Rossini		7-53011	10"
Elle a fui, "Contes d'Hoffmann" Offenbach	in French	2-033051	12"
In pure stille, gaie scintille, "Iris" Mascagni	in Italian	7-53019	10"
La Paloma Yradier	in Spanish	2-063005	12"
Malagueña Pagans	in Spanish	7-63002	10"
Nina Pancha (Americana) Valverde	in Spanish	7-63001	10"
Oh! che volo d'augelli: Ballatella, "Pagliacci," Act I Leoncavallo	in Italian	2-053102	12"
Si, mi chiamano Mimì, "La Bohème," Puccini	in Italian	2-053103	12"
Un dì al tempio, "Iris," Act III Mascagni	in Italian	2-053120	12"

LUCREZIA BORI—*continued*

Duets

Bori and De Segurola

		Cat. No.	Size
El puñao de rosas: Romanza (Romance from Spanish Operetta "El Puñao de Rosas") Chapi	in Spanish	7-64000	10″
Porque de mis ojos (Romance from Spanish Operetta "La Revoltosa") Chapí	in Spanish	2-064000	12″

Bori and McCormack

O soave fanciulla, "La Bohème," Act I Puccini	in Italian	7-54003	10″
Parigi, o cara, noi lasceremo, "La Traviata," Act III Verdi	in Italian	2-054055	12″

Quartet

Bori, Jacoby, McCormack and Werrenrath

Bella figlia dell'amore, "Rigoletto," Act III Verdi	in Italian	2-054061	12″

SOPHIE BRASLAU

(Contralto)

Sophie Braslau is one of the latest American singers to be engaged by the Metropolitan Opera, New York, and the youngest contralto in the organisation. This youthful singer was born in New York, and is the only child of Dr. Abel Braslau, a distinguished Russian physician.

The range of Miss Braslau's programmes is remarkable. She sings the Lieder of Beethoven, Schubert, Schumann, Franz, Brahms, Richard Strauss, Max Reger; the beautiful old songs of France, and the lovely old airs of Italy; in her modern repertory is the best vocal work of French, American and English composers. In opera she has studied every school, and, as she showed at the Metropolitan Opera, she is quite as much at home in Wagner as in the widely differing style of Bizet.

Sophie Braslau est une des dernieres chanteuses américaines engagées par le "Metropolitan Opera" de New-York, et sa plus jeune contralto. Née à New-York, elle est la fille unique du docteur Abel Braslau, un distingué médecin russe.

Le programme de Miss Braslau est étendu. Elle chante les mélodies de Beethoven, Schubert, Schumann, Franz, Brahms, Richard Strauss, Max Reger, les belles chansons anciennes de France, et les jolis airs d'Italie; son répertoire moderne comprend les meilleures oeuvres des compositeurs Anglais, Américains et Français. Elève de toutes les écoles, dans les airs de grand opéra (comme elle l'a prouve au Metropolitan Opera) elle est aussi à son aise dans le répertoire de Wagner que dans les œuvres de Bizet.

SOPHIE BRASLAU—*continued*

Solos

			Cat. No.	Size
Baby mine	Johnston	in English	2-3360	10″
Bid me goodbye	Tosti	in English	2-3361	10″
Birds in the night	Sullivan	in English	2-3362	10″
Croon, croon, underneat' de Moon	Clutsam	in English	2-3363	10″
Eili, Eili, lama sabachthani ?	Schalit	in Hebrew	2-013000	12″
I love you truly	Bond	in English	2-3368	10″
Il segreto per esser felici (Brindisi), "Lucrezia Borgia," Act III	Donizetti	in Italian	7-53018	10″
I'm a-longin' fo' you	Hatherway	in English	2-3364	10″
L'amour est unoiseau rebelle (Habanera), "Carmen"	Bizet	in French	7-33018	10″
Last night	Kjerulf	in English	2-3365	10″
Oh ! dry those tears	Del Riego	in English	03668	12″
Pirate Dreams : Lullaby	Huerter	in English	2-3366	10″
Swedish Love Song	Halsey	in English	2-3109	10″
Sweetest story ever told, The	Stults	in English	2-3367	10″
Thy beaming eyes (pianoforte by Bourdon)	Mac Dowell	in English	2-3060	10″
Villânella	Sibella	in Italian	7-53034	10″

Duet

Braslau and Alda

Tutti i fior', "Madama Butterfly"	Puccini	in Italian	2-054090	12″

CLARA BUTT

(Contralto)

Mme. Clara Butt was born in 1873 at Southwick, Sussex. Brought up amidst congenially musical surroundings, she reached the age of fourteen before her great vocal powers were even guessed at; it was a visitor's chance remark that caused her parents to decide upon a musical career for their talented daughter.

Her training took place at the Royal College of Music, and she made her *début* at the Royal Albert Hall in 1892. She subsequently appeared in numerous Musical Festivals in various parts of England, her commanding presence and the extraordinary beauty of her voice making a memorable impression in all the places visited. In 1895 her public career was interrupted by a renewed course of study in Paris under Mr. Bouhy and Mme. Etelka Gerster. She returned with all her powers, vocal and artistic, fully developed, to take at once her unique place among great English singers. In

Mme. Clara Butt naquit en 1873 à Southwick (Sussex). Elevée dans un entourage essentiellement musical, elle atteignit l'âge de 14 ans, sans que l'on ait deviné ses grandes qualités vocales, et c'est sur le conseil d'un visiteur que ses parents se décidèrent à lui donner la carrière musicale.

Ses études eurent lieu au Collège Royal de musique, et c'est en 1892 qu'elle fit ses débuts au "Royal Albert Hall." En différentes contrées d'Angleterre, elle chanta dans plusieurs festivals, et dans toutes les villes où elle joua son port imposant et la beauté extraordinaire de sa voix firent une remarquable impression.

En 1895 elle interrompit sa carrière pour travailler à Paris avec M. Bouhy et Mme. Etelka Gerster. Sa voix complètement développée, elle revint pour occuper la première place parmi les grands chanteurs anglais.

CLARA BUTT—*continued*

1900 she married Mr. Kennerley Rumford, and has been associated with her husband in innumerable joint Concert Tours through England and every English-speaking land.

En 1900, elle épousa Mr. Kennerley Rumford, et fut l'associée de son mari dans les nombreuses tournées qu'elle fit en grande Bretagne et dans tous les pays de langue anglaise.

Solos

		Cat. No.	Size
Abide with me	Liddle	03179	12″
(a) Ama nesciri in French	Scott	2-033009	12″
(b) En prière in French	Faure		
(a) A youth once loved a maiden	M. V. White	03368	12″
(b) The tears that night	M. V. White		
Believe me, if all those endearing young charms (acc. by composer)	Ronald	03155	12″
En prière—see Ama nesciri in French			
God save the King (acc. by Coldstream Guards)		03240	12″
God shall wipe away all tears, "The Light of the World"	Sullivan	03399	12″
He shall feed His flock, "Messiah"	Händel	03176	12″
Husheen	Needham	03152	12″
Kathleen Mavourneen	Crouch	03178	12″
Land of Hope and Glory (acc. by Coldstream Guards)	Elgar	03153	12″
Leaves and the Wind, The	Leoni	03150	12″
Little Silver Ring, The	Chaminade	03156	12″
My ain folk (acc. by Mr. Harold Craxton)	Lemon	03283	12″
O Divine Redeemer	Gounod	03425	12″
Ombra mai fu (Largo), "Xerxes"	Händel	03154	12″
O rest in the Lord, "Elijah"	Mendelssohn	03177	12″
Promise of Life, The	Cowen	03157	12″
Summer Night, A (with 'cello obbl. by W. H. Squire)	Goring-Thomas	03223	12″
Where corals lie, "Sea Pictures"	Elgar	03299	12″
Women of Inver (acc. by Harold Craxton)	Loughborough	03305	12″

Duets

Butt and Rumford

Keys of Heaven	Broadwood	04060	12″
Night Hymn at Sea	Goring-Thomas	04046	12″
Snowdrops	Lehmann	04045	12″

EMMA CALVÉ

(Soprano)

Calvé, the inimitable impersonator of "Carmen," was born in Madrid. She was trained under Marchesi and Puget, and first appeared in public at Nice, receiving a cordial welcome to the operatic stage. She made her *début* in grand opera as Marguerite in 1882 at Brussels. Mme. Calvé then began a series of important engagements on the Continent, being notably successful in France and Italy, and London had the privilege of first hearing her in 1892. Since then she has toured America and other countries, adding to her already big reputation. Her reappearance in London in 1918, on the concert platform, was one of the sensations of the season. Calvé has had the honour of creating many important rôles, but it is with "Carmen," above all, that

Calvé, qui est la vivante personnification de "Carmen" naquit à Madrid. Elle fut l'élève de Marchesi et Puget, et c'est à Nice qu'elle parut pour la premiere fois en public où on lui fit un très chaleureux accueil. C'est en 1882 à Bruxelles, qu'elle débuta dans le grand Opéra en interprétant le rôle de Marguerite. Madame Calvé remplit alors une série d'importants engagements sur le continent remportant des succès, notamment en France et en Italie, et c'est en 1892 que Londres eut le privilège de l'entendre pour la première fois. Depuis cette époque, elle parcourut l'Amérique et d'autres contrées, accroissant une renommée déjà célèbre.

En 1918 elle faisait sa réapparition à Londres, et ses représentations furent un des succès de la saison. Madame Calvé créa des rôles nombreux et importants, mais parmi tous ceux-ci, c'est au rôle de Carmen qu'elle attacha son

EMMA CALVE—*continued*

her name will be inseparably associated. The seemingly reckless audacity of her realism belong only to the great artiste, reinforced by a wonderfully rich and perfectly trained voice. She has made many excellent "*His Master's Voice*" records.

nom d'une façon inaltérable. Le talent de composition de cette grande artiste lui a permis de camper ce personnage avec un téméraire réalisme, joignant à son jeu une voix parfaitement exercée et admirablement timbrée.

Elle a enregistré d'excellents disques au "Gramophone."

Solos

			Cat. No.	Size.
Au clair de la lune—see Trois chansons pour les tout petits				
(a) Au Printemps (b) Ma Lisette	Gounod	in French	033054	12″
Chantez, riez et dormez: Sérénade	Gounod	in French	033051	12″
Charmant oiseau (Couplets du Mysoli), "La Perle du Brésil"	David	in French	033060	12″
Frère Jacques—see Trois chansons pour les tout petits				
Il est doux, "Hérodiade"	Massenet	in French	033053	12″
L'amour est un oiseau rebelle (Habanera), "Carmen"	Bizet	in French	033059	12″
Les tringles des sistres tintaient, "Carmen"	Bizet	in French	033058	12″
Ma Lisette—see Au Printemps				
Spanish Song	Yradier	in Spanish	063003	12″
Trois chansons pour les tout petits: (a) Frère Jacques (b) Au clair de la lune (c) Une poule	pianoforte by Romualdo Sapio	in French	2-033061	12″
Une poule—see Trois chansons pour les tout petits				
Voi lo sapete, o mamma, "Cavalleria Rusticana"	Mascagni	in Italian	053183	12″

GIORGINA CAPRILE

(Soprano)

At a very youthful age Giorgina Caprile made her *début* at the Costanzi Theatre in Rome, appearing with the celebrated De Lucia in "La Bohème" and "Amico Fritz." Ever since then her career has been an uninterrupted series of triumphs. Endowed with a charming personality, intellectually gifted, and a born artiste, she possesses an extensive repertory, which she can sing in several languages. It is, however, as Violetta that she has made her greatest success, this rôle displaying the exquisite quality of her voice to perfection. Her records are excellent, both as regards the artiste's rendering and from a recording point of view.

Toute jeune Giorgina Caprile fit ses débuts au Théâtre Costanzi à Rome chantant avec le célèbre De Lucia dans "La Bohème" et "L'Ami Fritz." Depuis cette époque, sa carrière fut une suite ininterrompue de triomphes.

Giorgina Caprile qui est née artiste et possède une charmante personnalité, a un répertoire très étendu qu'elle peut chanter en plusieurs langues.

Cependant c'est dans "Violetta" qu'elle a remporté son plus grand succès, car ce rôle met en valeur ses exquises qualités vocales. Ses disques sont excellents tant par l'interprétation que par l'enregistrement.

Sung in Italian

Solos

		Cat. No.	Size
Addio del passato bei sogni ridenti, "La Traviata"	Verdi	053304	12″
Ebben ? . . . Andrò ! andrò sola e lontana, "La Wally"	Catalani	053303	12″

GIORGINA CAPRILE—*continued*

Duets

Caprile and Badini

		Cat. No.	Size
Dite alla giovine, "La Traviata," Act II	Verdi	054384	12"

Caprile and Bettoni

Spunta l'aurora pallida (Morte di Margherita), "Mefistofele" (with Scala chorus)	Boïto	054385	12"

ENRICO CARUSO

(Tenor)

Caruso's fame is perhaps the greatest ever attained by an artiste. Born at Naples in 1873, he made his *début* there at the age of twenty-one, and aroused such enthusiasm amongst his audience that he quickly became one of the most sought-after of the younger artistes. A season at Monte Carlo introduced him to a cosmopolitan audience, and resulted in invitations to sing in Buenos Aires, New York, Paris, Barcelona, and other cities. His first appearance at Covent Garden was in 1902, and London quickly recognised him as the finest of living tenors. His re-appearance at Covent Garden in 1914, after an absence of several seasons, brought forth a scene of wonderful enthusiasm. New York and South America, too, have been

Jamais un artiste n'obtint une plus grande renommée que Caruso. Né à Naples en 1873, c'est dans cette ville qu'il fit ses débuts à l'âge de 21 ans, et il enthousiasma à un tel point son auditoire qu'il devint très rapidement un des jeunes artistes les plus recherchés. Au cours d'une saison à Monte-Carlo, il fut mis en rapport avec le monde cosmopolite, et il signa des engagements pour des représentations à Buénos-Ayres, New-York, Paris, Barcelone, et enfin d'autres villes.

C'est en 1902 qu'il débuta à Covent Garden, et il fut considéré rapidement à Londres comme le meilleur ténor de l'époque. Après plusieurs saisons d'absence, il réapparaissait à ce théâtre en 1914 où il provoqua un extraordinaire enthousiasme. A New-York et

ENRICO CARUSO—*continued*

the scene of some of the famous singer's greatest triumphs, and he is said to receive the biggest fee of any opera "star" at present before the public. In 1918, Caruso married an American lady, Miss Benjamin, of New York.

His voice is equal to the most exacting rôles; his varied repertory, which has been given in imperishable form to "*His Master's Voice*," includes a wide field of operatic and concert music.

While the famous tenor can sing to but a very few of the music-lovers of the world in person, by means of his Gramophone records his audiences become uncountable. Among all the achievements of science is there anything more wonderful than this?

His appearances have always been a continuous ovation, vast audiences being held spellbound by the exquisite refinement, beauty and power of his voice. The faultless phrasing, the fluent and easy delivery, the passionate intensity and the dramatic force of his singing, all these qualities have combined to raise this king of song to the unique position he now occupies.

The great triumph of this singer is peculiarly gratifying to The Gramophone Company Ltd., who, in Milan, made records of his voice as far back as 1901 and entered into an exclusive agreement to retain his services ever since. The magnificent list given below is composed of "*His Master's Voice*" records that display the great volume, beauty and the very living tone of Caruso.

en Amérique, il obtint aussi de retentissants succès, et aujourd'hui il touche les plus forts cachets qu'une grande vedette d'opéra ait jamais reçus. En 1918, Caruso épousait une américaine de New-York, Miss Benjamin. Sa voix se prête aux rôles les plus difficiles, et son répertoire varié, qui a été reproduit d'une impérissable façon par le Gramophone, contient un choix considérable de musique d'opéra et de concert.

Alors que le célèbre ténor ne peut chanter en personne que devant un nombre restreint d'amateurs, grâce au Gramophone, sa voix peut aujourd'hui être entendue d'un nombre illimité de personnes. Parmi les victoires de la science, est-il une découverte plus merveilleuse?

Ses représentations ont toujours été une ovation continue, de nombreux publics ont été tenus sous le charme de son art raffiné, de la beauté de sa diction, la pureté de sa voix qui, concurremment avec une intensive passion et une grande force dramatique dans l'exécution musicale, ont donné à ce roi du chant la place unique qu'il occupe aujourd'hui parmi les représentants de l'art vocal.

Les triomphes de ce chanteur ont causé une très vive satisfaction à The Gramophone Company Ltd., qui, dès 1901, enregistra sa voix, à Milan, et par un contrat garda exclusivement ses services depuis cette date.

La magnifique liste donnée ci-dessous, composée de disques du Gramophone, montre d'une façon frappante le volume puissant et la beauté de la voix de Caruso.

ENRICO CARUSO—*continued*

Sung in Italian unless otherwise stated

Solos

		Cat. No.	Size
Addio alla madre, "Cavalleria Rusticana"	Mascagni	2-052083	12"
Agnus Dei in Latin	Bizet	02470	12"
Ah! fuyez douce image (Air), Recit. Je suis seul, "Manon" in French	Massenet	2-032005	12"
Ah! la paterna mano, "Macbeth"	Verdi	2-052112	12"
Ah! mon sort, "Nero" in French	Rubinstein	2-032031	12"
Ah! sì, ben mio coll'essere, "Il Trovatore"	Verdi	052210	12"
Amor mio: Vocal Waltz	Ricciardi	7-52055	10"
Angelo casto e bel: Romanza, "Il Duca d'Alba"	Donizetti	2-052101	12"
Ave Maria (with violin obbl. by Mischa Elman)	Kahn	02472	12"
Because in French	d'Hardelot	7-32044	10"
Bianca al par di neve alpina, "Gli Ugonotti"	Meyerbeer	2-052008	12"
Canta pe'me (Neapolitan Song)	de Curtis	7-52026	10"
Celeste Aida, forma divina, "Aida"	Verdi	052224	12"
Chanson de Juin in French	Godard	2-032027	12"
Che gelida manina, "La Bohème"	Puccini	052122	12"
Cielo e mar! l'etereo velo splende come un santo altar, "La Gioconda"	Ponchielli	2-052032	12"
Cielo turchino (Neapolitan Song)	Ciociano	7-52073	10"
Com'è gentil, "Don Pasquale"	Donizetti	052086	12"
Come un bel dì di maggio, "Andrea Chénier"	Giordano	7-52094	10"
Core 'ngrato (Neapolitan Song)	Carolli	2-052060	12"
Cujus animam, "Stabat Mater"	Rossini	2-052086	12"
Danza, La': Tarantella Napolitana	Rossini	2-052068	12"

ENRICO CARUSO—*continued*

Solos

		Cat. No.	Size
De mon amie fleur endormie, "Les Pêcheurs de Perles" in French	Bizet	7-32014	10″
Di quella pira, "Il Trovatore"	Verdi	2-52489	10″
Dì tu se fedele il flutto m'aspetta, "Un Ballo in Maschera"	Verdi	7-52025	10″
Donna non vidi mai, "Manon Lescaut," Act I (harp acc. by Mme. Regis Rossini)	Puccini	7-52039	10″
Dreams of long ago in English	Caruso	02396	12″
Echo lointain de ma jeunesse! (Lenski's Aria) "Eugen Onegin" in French	Tchaikóvsky	2-032028	12″
Elégie Mélodie (with violin obbl. by Mischa Elman) in French	Massenet	2-032010	12″
E lucevan le stelle, "Tosca"	Puccini	7-52002	10″
Eternamente	Mascheroni	2-052058	12″
Fenesta che lucive (Neapolitan Song)	Bellini	2-052077	12″
For all Eternity—see Eternamente			
For you alone in English	Geehl	4-2122	10″
Forse la soglia—see Ma se m'è forza.			
Goodbye in Italian	Tosti	2-052035	12″
Guardann'a luna	Crescenzo	7-52043	10″
Hantise d'amour in French	Szulc	7-32009	10″
Hosanna in French	Granier	2-032008	12″
Ideale	Tosti	052154	12″
Il fior che avevi a me tu dato, "Carmen"	Bizet	2-052007	12″
Improvviso—see "Un dì all' azzurro spazio"			
Ingemisco, "Requiem Mass"	Verdi	02585	12″
Inno di Garibaldi	Olivieri	7-52118	10″
In terra solo, "Don Sebastiano"	Donizetti	052209	12″
Io non ho che una povera stanzetta, "La Bohème"	Leoncavallo	2-052061	12″

ENRICO CARUSO—*continued*

Solos

		Cat. No.	Size
Je crois entendre encore, "Les Pêcheurs de Perles" in French	Bizet	2-032026	12"
Je suis seul, Recit.—see Ah! fuyez			
L'alba separa dalla luce l'ombra, "D'Annunzio"	Tosti	7-52104	10"
La donna è mobile, "Rigoletto"	Verdi	2-52641	10"
La fleur que tu m'avais jetée, "Carmen" in French	Bizet	2-032000	12"
La mia canzone	Tosti	7-52068	10"
La partida (Canción española) (piano acc.) in Spanish	Alvarez	2-062003	12"
La procession in French	Franck	2-032024	12"
Lasciati amar	Leoncavallo	7-52042	10"
Le campane di San Giusto	Arona	2-052153	12"
Le Régiment de Sambre et Meuse in French	Planquette	2-032042	12"
Les deux Sérénades (with violin by Mischa Elman) in French	Leoncavallo	2-032017	12"
Les Rameaux in French	Faure	2-032012	12"
"Lolita," Spanish Serenade in Spanish	Buzzi-Pecchia	062005	12"
Lo schiavo, Aria di Americo	Gomes	2-052062	12"
Lost Chord, The in English	Sullivan	02397	12"
Love is mine in English	Gartner	4-2205	10"
Luna d'estate	Tosti	7-52080	10"
Magiche note, "Regina di Saba"	Goldmark	7-52003	10"
Mamma mia che vo' sapé	Nutile	2-052005	12"
Manella mia (Neapolitan Song)	Valente	2-052091	12"
M'apparì tutt'amor, "Marta"	Flotow	052121	12"
Ma se m'è forza perderti, "Un Ballo in Maschera"	Verdi	2-052065	12"
Milagro de la Virgen, El (with piano acc.) in Spanish	Chapí	2-062002	12"
Musica proibita	Gastaldon	2-052129	12"

ENRICO CARUSO—*continued*

Solos

		Gat. No.	Size
Noël (Cantique de Noël) in French	Adolphe Adam	2-032022	12″
No, non chiuder gli occhi vaghi, "Germania"	Franchetti	7-52014	10″
No, pagliaccio non son! "Pagliacci"	Leoncavallo	2-052034	12″
Occhi celesti	De Crescenzo	2-052149	12″
O Lola, bianca come fior di spino (Siciliana) "Cavalleria Rusticana"	Mascagni	7-52018	10″
O Paradiso dall'onde uscito, "L'Africana"	Meyerbeer	052157	12″
O sole mio	Di Capua	7-52092	10″
O Souverain! O Juge! O Père! "Le Cid" in French	Massenet	2-032025	12″
O tu, che in seno agli angeli, "La Forza del Destino"	Verdi	2-052006	12″
Ora e per sempre addio, sante memorie, "Otello"	Verdi	7-52017	10″
Parmi veder le lagrime, "Rigoletto"	Verdi	2-052076	12″
Parted in English	Tosti	4-2479	10″
Pecchè?	Pennino	2-052098	12″
Pietà, Signore!	Stradella	2-052154	12″
Pimpinella (Florentine Song) (piano acc.)	Tchaikóvsky	7-52038	10″
Pour un baiser in French	Tosti	7-32000	10″
Pourquoi? in French	Tchaikóvsky	7-32012	10″
Prête-moi ton aide, "La Reine de Saba" in French	Gounod	2-032021	12″
Questa o quella per me pari sono, "Rigoletto"	Verdi	2-52642	10″
Recondita armonia, "Tosca"	Puccini	7-52004	10″
Salut, demeure chaste et pure, "Faust" in French	Gounod	032030	12″
Santa Lucia (Neapolitan Folk Song)		2-052107	12″
Santa Maria in French	Faure	2-032037	12″

ENRICO CARUSO—*continued*

Solos

		Cat. No.	Size
Sérénade de Don Juan in French	Tchaikóvsky	7-32006	10″
Sérénade espagnole in French	Ronald	7-32008	10″
Si vous l'aviez compris: Mélodie (with violin obbl. by Mischa Elman) in French	Denza	2-032018	12″
Spanish Serenade—see "Lolita"			
Spirto gentil, "La Favorita"	Donizetti	052120	12″
Studenti, udite, "Germania"	Franchetti	7-52013	10″
Tarantella sincera (Neapolitan Song)	De Crescenzo	2-052067	12″
Testa adorata, "La Bohème"	Leoncavallo	2-052059	12″
Tiempo antico	Caruso	2-052108	12″
Triste ritorno	Barthélemy	052153	12″
Trusting eyes in English	Gartner	4-2480	10″
Un dì all'azzurro spazio (Improvviso) "Andrea Chénier"	Giordano	052158	12″
Una furtiva lagrima, "L'Elisir d'Amore"	Donizetti	2-052064	12″
Valse lente, "Adorables Tourments"	Caruso		
in French	Barthélemy	032070	12″
Vesti la giubba, "Pagliacci"	Leoncavallo	052159	12″
Viva il vino spumeggiante (Brindisi) "Cavalleria Rusticana" (with piano acc.)	Mascagni	52193	10″
Vois ma misère, hélas, "Samson et Dalila" in French	Saint-Saëns	2-032029	12″
Your eyes have told me what I did not know in English	O'Hara	4-2375	10″

Duets

Caruso and Alda
with Chorus of the Metropolitan Opera House, New York

Ah! che la morte ognora, "Il Trovatore"	Verdi	2-054007	12″

ENRICO CARUSO—*continued*

Sung in Italian unless otherwise stated

Duets

Caruso and Amato

		Cat. No.	Size
Invano, Alvaro, "La Forza del Destino," 1st Part, Act IV	Verdi	2-054027	12"
Le minaccie, i fieri accenti, "La Forza del Destino," 2nd Part, Act IV	Verdi	2-054028	12"

Caruso and Ancona

Del tempio al limitar, "I Pescatori di Perle"	Bizet	054134	12"

Caruso and De Luca

Sleale! il segreto fu dunque violato, "La Forza del Destino"	Verdi	2-054093	12"
Venti scudi! "L'Elisir d'Amore"	Donizetti	2-054092	12"

Caruso and Destinnóva

Sento una forza indomita, "Il Guarany"	Gomes	2-054053	12"

Caruso and Farrar

Attends! voici la rue (Scène de la Prison), Part 2, "Faust" in French	Gounod	2-034006	12"
Il se fait tard (Scène du Jardin), Part 1, "Faust" in French	Gounod	2-034011	12"
Mon coeur est pénétré d'épouvante (Scène de la Prison), Part 1, "Faust" in French	Gounod	2-034005	12"
On l'appelle Manon, "Manon" in French	Massenet	2-034018	12"
O nuit d'amour, "Faust" in French	Gounod	2-034012	12"
O quanti occhi fisi, "Madama Butterfly"	Puccini	054201	12"

Caruso and Gadski

La fatal pietra, Part 1, "Aida"	Verdi	2-054005	12"
O terra, addio, Part 2, "Aida"	Verdi	2-054006	12"

ENRICO CARUSO—*continued*

Sung in Italian unless otherwise stated

Duets

Caruso and Gluck
with Metropolitan Opera Chorus

			Cat. No.	Size
Libiam ne'lieti calici (Brindisi) "La Traviata"		Verdi	7-54006	10″

Caruso and De Gogorza

A la luz de la luna	in Spanish	Anton	2-064001	12″

Caruso and Homer

Aida, a me togliesti, "Aida"		Verdi	2-054094	12″
Ai nostri monti ritorneremo, "Il Trovatore"		Verdi	054198	12″
Già i sacerdoti adunansi, "Aida"		Verdi	2-054015	12″
Mal reggendo all'aspro assalto, "Il Trovatore"		Verdi	2-054017	12″

Caruso and Journet

Crucifix	in French	Faure	2-034013	12″
O merveille, "Faust"	in French	Gounod	2-034000	12″
Solo, profugo, reietto, "Marta"		Flotow	2-054010	12″

Caruso and Melba

O soave fanciulla, "La Bohème"		Puccini	054129	12″

Caruso and Ruffo

Si, pel ciel marmoreo giuro, "Otello," Act II, Scene V		Verdi	2-054049	12″

Caruso and Scotti

Amore o grillo, "Madama Butterfly"		Puccini	2-054014	12″
Dio che nell'alma infondere, "Don Carlos"		Verdi	2-054095	12″
Non ve l'avevo detto, "Madama Butterfly"		Puccini	2-054013	12″

ENRICO CARUSO—*continued*

Sung in Italian unless otherwise stated

Duets

Caruso and Scotti

		Cat. No.	Size
O Mimì, tu più non torni, "La Bohème"	Puccini	054127	12″
Solenne in quest'ora giurarmi dovete, "La Forza del Destino"	Verdi	054070	12″

Caruso and Schumann-Heink

Ai nostri monti ritorneremo, "Il Trovatore"	Verdi	2-054042	12″

Trios

Caruso, Alda and Journet

Qual voluttà trascorrere, "I Lombardi,"	Verdi	2-054029	12″

Caruso, Farrar and Journet

Alerte! ou vous êtes perdus (Trio final) Part 3, "Faust" in French	Gounod	2-034002	12″

Caruso, Homer and Journet

Je viens célébrer la victoire, "Samson et Dalila" in French	Saint-Saëns	2-034026	12″

Caruso, Journet and Scotti

Que voulez-vous, messieurs? (Duel) Act IV, "Faust" in French	Gounod	2-034001	12″

Quartets

Caruso, Abbott, Homer and Scotti

Bella figlia dell'amore, "Rigoletto"	Verdi	054117	12″

Caruso, Alda, Jacoby and Journet

Che vuol dir ciò? (Recit. and Quartet) "Marta"	Flotow	2-054031	12″
Presto, presto, andiam, "Marta"	Flotow	2-054032	12″
Siam giunti, o giovinette, "Marta"	Flotow	2-054030	12″
T'ho raggiunta, sciagurata "Marta"	Flotow	2-054037	12″

ENRICO CARUSO—*continued*

Sung in Italian unless otherwise stated

Quartets

Caruso, Farrar, Mme. Gilibert and Journet

		Cat. No.	Size
Eh quoi! toujours seule (Scène du Jardin) "Faust," Part 2 in French	Gounod	2-034004	12″
Seigneur Dieu (Scène du Jardin), Part 1, "Faust" in French	Gounod	2-034003	12″

Caruso, Farrar, Scotti and Viafora

Addio dolce svegliare, "La Bohème"	Puccini	054204	12″

Caruso, Galli-Curci, Perini and De Luca

Un dì, se ben rammentomi, "Rigoletto"	Verdi	2-054066	12″

Caruso, Hempel, Rothier, and De Segurola and Chorus

La rivedrà nell'estasi, "Un Ballo in Maschera," Act I	Verdi	2-054052	12″

Caruso, Scotti, Sembrich and Severina

Bella figlia dell'amore, "Rigoletto"	Verdi	054199	12″

Quintet

Caruso, Hempel, Duchene, Rothier and De Segurola

E scherzo, od è follia, "Un Ballo in Maschera," Act I	Verdi	2-054050	12″

Sextets

Caruso, Daddi, Journet, Scotti, Sembrich and Severina

Chi mi frena (Chi raffrena), "Lucia di Lammermoor"	Donizetti	054205	12″

Caruso, Galli-Curci, Egener, Journet, De Luca and Bada

Chi mi frena (Chi raffrena), "Lucia di Lammermoor"	Donizetti	2-054067	12″

TH. I. CHALIAPINE

(Bass)

Chaliapine was born in 1873 at Kazan; and his great musical powers became apparent at a very early age.

In 1894 Chaliapine sang in Petrograd; in 1895 he entered the Russian Imperial Troupe, and in 1906 appeared at Mamontov's Private Opera House in Moscow. His fame really commenced in the year 1896 when, during an engagement at the Russian Opera House in Moscow, the mighty and peculiar talent of Chaliapine was revealed to the great Russian musical public.

In 1899 he returned to the Imperial Stage, again appearing at the Moscow Imperial Theatre, and afterwards at the Petrograd Mariensky Theatre, where he was the idol of the Russian public.

His career has been a long series of triumphs, not only in Russia, but in

Chaliapine naquit à Kasan en 1873 et dès son jeune âge, il se montra très doué pour la musique. En 1894 il chanta à Pétrograd; en 1895 il s'associa à la troupe impériale russe et en 1906 il fut engagé à l'opéra Mamontov de Moscou.

Dès 1896 sa réputation avait commencé à s'établir, mais c'est veritablement à l'opéra de Moscou que son original talent fut apprécié du grand public.

En 1899 il revint à la scène impériale et chanta au Théâtre Impérial de Moscou; puis fit partie de la troupe du théâtre Mariensky de Pétrograd où il fut l'idole du public russe.

Sa carrière fut une longue série de triomphes non seulement en Russie, mais aussi à Milan, Paris, Monte-Carlo,

TH. I. CHALIAPINE—*continued*

Milan, Paris, Monte Carlo, New York and London.

Chaliapine is a bass of exceptional gifts. His beautiful and flexible voice —wonderful in its enormous power and quality of tone—his rare artistic feeling and thoughtful study, his independent interpretation, and his astonishing dramatic powers, combined with superb diction, have enabled him to create in the region of Russian music a series of outstanding and original operatic figures, amongst which the following are particularly notable: Boris Godounov, Ivan the Terrible, The Miller, Mephistopheles, The Demon.

He has also appeared with great success as "Don Quixote," in "Don Carlos" and "Khovantchina."

One of the most sensational appearances ever made in England was that of Chaliapine in the Russian Seasons in 1913 and 1914 at Drury Lane; in a night he had musical England at his feet. He was termed the "bass Caruso," and was acknowledged to be without a superior, a unique personality in the musical world.

New-York, et Londres. Chaliapine est une "basse" exceptionnellement parfaite. Sa voix est belle et souple, et extraordinaire pour le volume et la qualité du son. Doué d'étonnantes capacités dramatiques, ayant une diction nette et claire, ses dons de comédien joints à ceux de chanteur lui ont permis d'acquérir une célébrité bien personnelle dans son interprétation de certains rôles particulièrement connus: Boris Godounov, Ivan le Terrible, le Meunier, Méphistofèles, le Démon. Il a aussi chanté avec un grand succès dans Don Quichotte, Don Carlos et "Khovantschina"

Pendant la saison russe donnée en 1913-1914 à Drury Lane, Chaliapine connut un des plus grands triomphes qu'un artiste ait remportés en Angleterre; en une nuit, il conquit le monde musical anglais. Il fut dénommé la "Basse Caruso," et fut considéré comme un artiste tout à fait supérieur, jouissant d'une personnalité unique sur la scène opératique.

Sung in Russian unless otherwise stated

Solos

		Cat. No.	Size
Arise, red Sun (with chorus), (Russian Folk Song)		022187	12″
Ave, Signor (Prologo), "Mefistofele" in Italian	Boito	052355	12″
Death of Boris, Farewell Scene, Part I of the Final Scene from Act IV, "Boris Godounov"	Moussórgsky	022222	12″
Death of Boris, "Boris Godounov," Farewell Scene, Part II	Moussórgsky	022223	12″
How the King went to war: Ballad	Kenneman	022093	12″
Infelice! e tuo credevi, "Ernani" in Italian	Verdi	052389	12″

TH. I. CHALIAPINE—*continued*

Solos

		Cat. No.	Size
In the town of Kasan, "Boris Godounov"	Moussórgsky	022208	12"
Ite sul colle, o Druidi, "Norma" in Italian	Bellini	052353	12"
La calunnia è un venticello, "Il Barbiere di Siviglia" in Italian	Rossini	052354	12"
Le rovine son queste, "Roberto il Diavolo" in Italian	Meyerbeer	052387	12"
Marseillaise, La in French	Rouget de l'Isle	032261	12"
Now let us depart: Church Hymn	Strokin	022226	12"
Pourquoi donc se taisent les voix?	Glazoúnov	032260	12"
Song of Vladimir, "Prince Igor"	Borodín	022224	12"
They won't let Masha walk by the brook (Russian Song)		022213	12"
Vieni, la mia vendetta, "Lucrezia Borgia" in Italian	Donizetti	052388	12"
Vi ravviso, o luoghi ameni "La Sonnambula" in Italian	Bellini	052356	12"
Vous qui faites l'endormie (Serenade) "Faust"	Gounod	022095	12"

EDMOND CLEMENT

(Tenor)

This favourite French artiste, who has for many years been the leading tenor at the Paris Opéra Comique, was born in Paris. He was destined for a civil engineer, and graduated from the Polytechnic; but his love for music compelled him to enter the Conservatoire, where he was one of the most brilliant pupils of his class. He was soon placed on the staff of the Opéra Comique, where he remained until an engagement for the Metropolitan Opera brought him to New York in 1909; and during his stay in America he repeated his French success.

In the records which M. Clement has made for "*His Master's Voice*" his beautifully schooled voice, graceful style and perfect diction are shown to perfection.

Cet artiste, grand favori du public Français, et qui fut pendant de nombreuses années premier ténor à l'Opéra Comique de Paris, naquit en cette ville. Il se destinait à la carrière civile d'ingénieur et fut reçu à Polytechnique, lorsque son amour pour la musique le poussa à entrer au Conservatoire où il fut un des plus brillants élèves de sa classe.

Il fit partie très rapidement de la troupe de l'Opéra Comique où il resta jusqu'au jour où un engagement l'amena en 1909 au Metropolitan Opera de New-York. Son succès en Amérique égala celui qu'il avait remporté en France.

Dans les disques que Clement enregistra à la marque "*La Voix de son Maître*" sa voix bien travaillée, son style gracieux et sa parfaite diction sont très fidèlement reproduits.

EDMOND CLEMENT—*continued*

Sung in French

Solos

		Cat. No.	Size
(a) Bergère légère (b) L'adieu au Matin	Pessard	7-32034	10″
Cachés dans cet asile: Berceuse, "Jocelyn"	Godard	4-32313	10″
Ça fait peur aux oiseaux, Op. 108	Bernard	4-32312	10″
En fermant les yeux (Le Rêve), "Manon"	Massenet	032259	12″

Duets

Clement and Farrar

Ange adorable, "Roméo et Juliette"	Gounod	034187	12″
Au clair de la lune	Lully	7-34002	10″
Lontano, lontano, "Mefistofele"	Boito	2-054098	12″
Nous allons partir tous deux, "Dante"	Godard	7-34001	10″

Clement and Journet

Au fond du temple saint, "Les Pêcheurs de Perles"	Bizet	2-034031	12″

ALFRED CORTOT

(Pianist)

Alfred Cortot was born at Nyon. He went to Paris in 1884, and entered the Conservatoire later, where he won the following prizes: First "Médaille de Solfège" 1891, First Pianoforte Medal 1892, and the highest prize and the only one awarded in 1896.

From 1897 to 1901 he devoted himself chiefly to conducting, and was Choral Conductor at Bayreuth. He produced and conducted Wagner's "Ring" in 1902, this being the first performance in Paris of Wagner's tetralogy. He also conducted some Colonne concerts.

His career as solo pianist, in which vocation he is now chiefly known, began in 1897 at a Colonne concert. Since then he has played continually in all the leading Continental countries and also in England and the United States of America, where he has been acclaimed as the greatest pianist who has ever visited the States.

Alfred Cortot naquit à Nyon. Venu à Paris en 1884, il entra au Conservatoire où il remporta successivement, la première médaille de solfège en 1891, la premiere médaille de pianoforte en 1892, et enfin le premier prix de piano, et le seul qui fut décerné en 1896.

De 1897 à 1901, il fut chef d'orchestre et dirigea les choeurs à Bayreuth. Il conduisit en 1902 le "Ring" de Wagner, la première pièce de la Tétralogie représentée à Paris.

Chef de l'orchestre aux concerts Colonne, c'est en 1897 qu'il commença sa carrière de "pianiste-solo" qui lui a valu sa principale renommée.

Depuis cette époque, il joua continuellement dans les principales villes du continent ainsi qu'en Angleterre et aux Etats Unis où il fut acclamé comme le plus grand pianiste qui ait jamais visité les Etats Unis.

Les traits caractéristiques de son talent de pianiste sont difficiles à

ALFRED CORTOT—*continued*

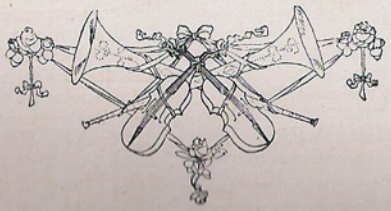
Cortot's distinguishing characteristics as a pianist are difficult to describe, since he combines the best qualities of many different schools. A superb technique, extraordinary brilliancy, great power of tone and remarkable delicacy of touch, strike the listener in turn; whilst his sense of rhythm and the beauty of his phrasing are alike conspicuous, but above all is to be placed the rare quality which enables him to pass from one composition to another, investing each with a separate character in complete harmony with the composer's individuality, at the same time preserving his own strong personality and holding the audience spell-bound by the force of his genius.

décrire, car il prit à différentes écoles leurs meilleurs principes. Une superbe technique, un extraordinaire brio, une grande puissance de son, une remarquable délicatesse de doigté frappent tout à tour l'auditeur. Le sentiment du rythme et la beauté de l'exécution sont également très remarquables, mais il faut reconnaitre par dessus tout avec quelle maestria il sait passer d'une oeuvre à une autre.

A chaque morceau, il donne une interprétation d'un caractère particulier en harmonie complete avec les inspirations du compositeur, conservant en même temps sa propre individualité, et tenant sous le charme tous ses auditeurs, grâce à la puissance de son talent.

Solos

		Cat. No.	Size
Caprice poétique (La Leggerezza)	Liszt	2-035500	12″
Étude : En forme de valse	Saint-Saëns	2-035501	12″
Malagueña (Spanish Dance)	Albeniz	7-62023	10″
Seguidilla	Albeniz	7-65500	10″



JULIA CULP

(Contralto)

Madame Culp was born in Holland and received her first musical training in the Amsterdam Conservatoire; afterwards she studied with Madame Gerster. To-day she has only to announce a concert and the house is sold out weeks ahead, while England, France, Belgium, Holland, Spain, Italy and Scandinavia have all acclaimed her as a peerless artiste.

At her first appearance in England in 1909, the leading critics hailed her as one of the greatest living lieder singers, and she has always enjoyed wide popularity in London.

Every summer Madame Culp spends ten days as a special guest of the Queen at Het Loo. The Queen Mother of Holland has been a patroness and admirer of Mme. Culp's art for many years.

Madame Culp naquit en Hollande et fit ses premières études au Conservatoire d'Amsterdam. Après avoir été l'élève de Madame Gerster, elle débuta en 1903, et aujourd'hui dès qu'elle annonce un concert, les places sont retenues plusieurs semaines à l'avance, car l'Angleterre, la France, la Belgique, la Hollande, l'Espagne, l'Italie et la Scandinavie ont reconnu en elle une artiste sans égale.

Lorsqu'elle chanta pour la première fois en Angleterre en 1909, tous les critiques la considérèrent comme la plus grande chanteuse de romances de l'époque, et elle jouit à Londres d'une grande popularité.

Chaque été, elle passe une dizaine de jours à Het Loo, où elle est l'invitée de la Reine. La Reine Mère de Hollande, qui est une grande admiratrice de son art vocal, fut sa protectrice pendant de nombreuses années.

JULIA CULP—*continued*

Solos

		Cat. No.	Size
All through the night (Old Welsh Air)	Boulton	2-3027	10″
At Parting	Rogers	2-3037	10′
Auld Lang Syne (Old Scottish Air)		2-3028	10″
Bendemeer's Stream (Irish Melody)	Scott-Gatty	2-3370	10″
Cottage Maid, The	Beethoven	2-3371	10″
Cradle Song (adapted from "Caprice")	Kreisler	03669	12″
Drink to me only with thine eyes	Hullah	2-3019	10″
Dutch Serenade in Dutch	de Lange	2-3372	10″
Faithful Johnnie	Beethoven	03466	12″
Gelukkig Vaderland (Dutch Folk Song) in Dutch		7-93000	10″
Indian Love Song (By the waters of Minnetonka)	Lieurance	2-3373	10″
I've been roaming	Horn	2-3021	10″
Long, long ago	Bayly	2-3035	10″
Love's old sweet song	Molloy	03670	12″
Lullaby (from "Indian Songs")	Lieurance	2-3161	10″
Mignonette in French	Weckerlin	7-33007	10″
Mon coeur s'ouvre à ta voix, "Samson et Dalila" in French	Saint-Saëns	7-33023	10″
Nuit d'étoiles (piano acc. by composer) in French	Debussy	7-33019	10″
Oh, rest in the Lord, "Elijah"	Mendelssohn	03671	12″
Old Refrain, The (Viennese popular song) in English	arr. Kreisler	2-3374	10″
Passing by	Purcell	2-3375	10″
Printemps qui commence "Samson et Dalila" in French	Saint-Saëns	2-033053	12″
Virgin's Slumber Song (piano by Bos)	Reger	2-3376	10″

ARTHUR DE GREEF

(Pianist)

Arthur De Greef, the famous pianist and composer was born at Louvain (Belgium) in 1862. He studied at the Royal Conservatoire of Music in Brussels under Gevaert, and at fifteen had carried off the highest diplomas ever awarded by that Institution. He continued his pianoforte studies for two years longer with Liszt, who was specially interested in the youthful pianist, dedicating to him, and presenting him with, some of his manuscripts. By Liszt, De Greef was introduced to Saint-Saëns, with whom he gave numerous concerts in Paris and other Continental cities.

For 25 years De Greef was the intimate friend of Grieg, and as an interpreter of his music he enjoys a world-wide reputation, the composer writing :—

"De Greef is the best interpreter of my music I have met with. It is

Le célèbre pianiste et compositeur Arthur De Greef naquit en 1862 à Louvain (Belgique). A Bruxelles, au Conservatoire Royal de musique, il fut l'élève de Gevaert, et à l'âge de 15 ans il y remporta les plus hautes distinctions que cet etablissement ait jamais conférées. Il prolongea son séjour de deux années pour suivre les leçons de piano de Liszt qui s'intéressa tout particulièrement à ce jeune pianiste lui dédiant plusieurs œuvres et lui faisant cadeau de certains manuscripts. Liszt présenta De Greef au compositeur Saint-Saëns avec qui il donna de nombreux concerts à Paris et dans d'autres villes du Continent.

Pendant 25 ans, De Greef fut l'ami intime de Grieg. Il s'acquit une réputation universelle en exécutant la musique de l'illustre compositeur, qui déclarait en parlant de lui :

"De Greef est le meilleur interprète de ma musique que j'ai rencontré.

ARTHUR DE GREEF—*continued*

astonishing how he understands my meaning. I feel happy and honoured by his sympathy for my art. He is a real master."

C'est extraordinaire comme il la comprend. Je suis honoré et heureux de sa sympathie pour mon art. C'est un véritable maître."

Solos

		Cat. No.	Size
Melody in F	Rubinstein	D75	12″
Pensée musicale	Landon Ronald		

GIUSEPPE DE LUCA

(Baritone)

A Roman by birth, Giuseppe de Luca is one of the latest acquisitions of the Metropolitan Opera, New York, and no artiste has more successfully proved his right to a place in the front rank than this superb Italian baritone.

At the age of thirteen his talent for singing was brought to the attention

Guiseppe De Luca né à Rome, s'est révélé dernièrement au "Metropolitan Opera" de New-York, et jamais un artiste n'a justifié davantage le droit d'avoir la place prépondérante qu'il occupe.

Il était âgé de 13 ans, lorsque son talent de chanteur attira l'attention du célèbre professeur Bartolini. Le jeune

GIUSEPPE DE LUCA—*continued*

of Bartolini, the famous baritone and teacher. The boy then showed indications of musical feeling in marked degree, and his voice even at that time was of distinctly baritone quality. Fearing a possible change in the voice, it was not until some two years later that de Luca entered the Conservatoire of Santa Cecilia in Rome, where he studied for five years before making his *début* in "Faust." He spent eight winter seasons in the famous La Scala, and has appeared with most significant success in all the considerable capitals of Europe, being well known to London audiences.

Signor de Luca's American *début* was made as Figaro in the "Barber of Seville" at the Metropolitan Opera House, November 25th, 1915, when he won instant favour with Press and public alike. After hearing this fine artiste, "*His Master's Voice*" promptly secured his exclusive services, and he has made many records which are fine examples of his artistic achievements.

homme montrait un très grand sentiment musical, et déjà, à cet âge, il paraissait avoir une voix de baryton bien caractérisée. Craignant un changement possible dans sa voix, il attendit deux ans avant d'entrer au Conservatoire de Santa Cecilia à Rome, où il étudia pendant cinq ans avant de faire ses débuts dans "Faust." Pendant huit hivers, il fut engagé au célèbre théâtre "La Scala"; puis il chanta avec succès dans les plus importantes capitales d'Europe, et, entre autres, à Londres où il est bien connu du public.

C'est le 25 Novembre 1915, que De Luca débuta en Amérique au "Metropolitan Opera House" dans le rôle de Figaro du "Barbier de Séville" où il s'attira les faveurs de la presse et du public.

Après avoir entendu cet artiste habile, "*La Voix de son Maître*" s'assura exclusivement son concours, et enregistra de lui plusieurs disques qui sont de beaux exemples de ses succès de chanteur.

Sung in Italian unless otherwise stated

Solos

		Cat. No.	Size
A tanto amor! "La Favorita"	Donizetti	2-052155	12"
Di Provenza il mar, il suol, "La Traviata"	Verdi	2-052130	12"
Eri tu che macchiavi quell'anima, "Un Ballo in Maschera"	Verdi	2-052127	12"
God bless you, my dear	Holmes Edwards	5-2095	10"
In English			
Il balen del suo sorriso, "Il Trovatore"	Verdi	7-52095	10"
Largo al factotum della città, "Il Barbiere di Siviglia"	Rossini	2-052116	12"
Lascia ch'io pianga, "Rinaldo"	Händel	2-052156	12"
Nuttata e sentimento (Neapolitan)	Capolongo	7-52098	10"
Oh! de'verd'anni miei, "Ernani"	Verdi	2-052118	12"
O Zampognaro (Pastorale)	de Leva	7-52099	10"
Se vuol ballare, signor contino, "Le Nozze di Figaro"	Mozart	7-52096	10"

GIUSEPPE DE LUCA—*continued*

Duets

De Luca and Caruso

		Cat. No.	Size
Sleale! il segreto fu dunque violato? "La Forza del Destino"	Verdi	2-054093	12″
Venti scudi! "L'Elisir d'Amore"	Donizetti	2-054092	12″

De Luca and Galli-Curci

Dite alla giovine, "La Traviata"	Verdi	2-054099	12″
Imponete. Non amarlo ditegli, "La Traviata"	Verdi	2-054089	12″
Piangi, piangi fanciulla, "Rigoletto"	Verdi	7-54011	10″

Quartet

De Luca, Caruso, Galli-Curci and Perini

Un dì, se ben rammentomi, "Rigoletto"	Verdi	2-054066	12″

Sextet

De Luca, Caruso, Galli-Curci, Egener, Journet and Bada

Chi mi frena (Chi raffrena), "Lucia di Lammermoor"	Donizetti	2-054067	12″

FERNANDO DE LUCIA

(Tenor)

The foremost exponent of the old Italian School of *bel canto*, De Lucia was born at Naples in 1860.

Since his *début* some thirty years ago his career has been one of continued triumph. He is a great favourite in Madrid and in London, and has also appeared with great success in the United States. It was he who created the part of Canio in "Pagliacci" at Covent Garden, London, in 1893, and was for years a great favourite there. De Lucia's unique voice, with its silvery tones and poignant expressiveness, is heard to the greatest advantage in "*His Master's Voice*" records.

De Lucia, qui naquit à Naples en 1860, est le représentant de la vieille école italienne du *bel canto*. Ses débuts remontent à trente ans, et depuis cette époque, sa carrière fut un triomphe continuel. Très apprécié à Madrid et à Londres, il chanta aussi avec succès aux Etats Unis. C'est lui qui créa en 1893 le rôle de Canio dans "Paillasse" au Covent Garden de Londres.

La voix unique de De Lucia, avec son timbre argenté, et sa poignante expression, est rendue dans toute sa beauté, par les disques "*La voix de son Maître.*"

Sung in Italian

Solos		Cat. No.	Size
Addio, Mignon, fa core, "Mignon"	Thomas	052111	12"
Luna Lù (Neapolitan Song)	Ricciardi	2-52724	10"
Sulla bocca amorosa: Romanza	Barthélemy	2-52698	10"

BERNARDO DE' MURO

(Tenor)

De' Muro studied in Rome under Martino, and first sang in "Cavalleria Rusticana" in Rome with great success. Following on several successful appearances throughout Italy, De' Muro created a lasting triumph in 1912 as Folco in Mascagni's opera "Isabeau," at La Scala, Milan. His beautiful records are in great demand.

De' Muro étudia à Rome avec Martino et chanta pour la première fois dans cette ville et avec le plus grand succès "Cavalleria Rusticana."

Ayant remporté d'autres succès en Italie il eut un véritable triomphe lorsqu'il chanta en 1912 à la Scala de Milan le rôle de Folco dans "Isabeau" de Mascagni. Ses disques excellents sont très demandés.

Sung in Italian

Solos

		Cat. No.	Size
Dio! mi potevi scagliar tutti i mali, "Otello," Act III	Verdi	2-052120	12"
E passerà la viva creatura, "Isabeau"	Mascagni	052340	12"
Esultate! L'orgoglio musulmano sepolto è in mar, "Otello"	Verdi	2-052119	12"

BERNARDO DE' MURO —*continued*

Solos

		Cat. No.	Size
Fu vile l'editto, "Isabeau," Act III, Part II	Mascagni	052341	12"
Il fior che avevi a me tu dato, "Carmen," Act II	Bizet	052343	12"
Io l'ho perduta, Aria di Don Carlo, "Don Carlos," Act I	Verdi	052428	12"
Niun mi tema (Morte d'Otello), "Otello"	Verdi	052431	12"
O Paradiso dall'onde uscito, "L'Africana"	Meyerbeer	052342	12"
Ora e per sempre addio, sante memorie, "Otello"	Verdi	2-052123	12"
Si, fui soldato, "Andrea Chénier"	Giordano	2-052122	12"
Tu ch'odi lo mio grido (La Canzone del Falco), "Isabeau"	Mascagni	052339	12"
Un di all' azzurro spazio (Improvviso) "Andrea Chénier"	Giordano	052338	12"

Duets

De' Muro and Bartolomasi

Dormivi ? sognavo ! "Isabeau"	Mascagni	054346	12"
I tuoi occhi ! "Isabeau"	Mascagni	054347	12"

De' Muro and Casazza

Ai nostri monti ritorneremo, "Il Trovatore," Act IV	Verdi	2-054072	12"
Mal reggendo all' aspro assalto, "Il Trovatore," Act II	Verdi	2-054073	12"
Perigliarti ancor languente, "Il Trovatore," Act II	Verdi	2-054077	12"

De' Muro and Janni

Ho nome Escamillo, "Carmen," Act III	Bizet	2-054056	12"

BERNARDO DE' MURO—*continued*

Duets

De' Muro and Ruggero

		Cat. No.	Size
Ah! che la morte ognora (Miserere)," Il Trovatore," Act IV	Verdi	2-054070	12"

Trio

De' Muro, Ruggero and Badini

Prima che d'altri vivere, " Il Trovatore," Act IV	Verdi	2-054076	12"

Quartets

De' Muro, Baldini, Bettoni and Janni

E deggio e posso crederlo, " Il Trovatore," Act II (with Scala Opera chorus)	Verdi	2-054057	12"
Già ti vedo, " La Gioconda," Act III (with Scala Opera chorus)	Ponchielli	054477	12"

EMMA DESTINNÓVA

(Soprano)

Born at Prague, in Bohemia, in 1878, Emma Destinnóva took up the violin as her first study, but in 1892 decided to adopt singing as her profession.

She made her *début* in 1897 as Emmy Destinn.

Madame Destinnóva has spent most of her time at the Royal Opera, Covent Garden, and at the Metropolitan Opera House, New York, at both of which houses she is acknowledged as the greatest dramatic soprano of the day. For years she has been a great favourite with London audiences, her appearances in "Aida," "Madama Butterfly," "The Girl of the Golden West," "Tosca," and "Un Ballo in Maschera," being especially notable. Her amazing versatility, her superb acting, and her glorious voice are the secrets of her success, and there is small wonder that she

Emma Destinnóva, née à Prague en 1878, étudia d'abord le violon, et c'est en 1892, comme Emmy Destinn, qu'elle se décida à adopter la carrière de cantatrice.

Après de brillants débuts en 1897, elle vint à Londres où elle chanta à "Covent Garden," puis elle se rendit à New-York, où engagée au Metropolitan Opera House, elle passa pour la première soprano dramatique de l'époque.

Pendant des années, elle fut la grande favorite du public de Londres, ses interprétations d'"Aida," "Madame Butterfly," "The Girl of the Golden West," "La Tosca," "Un Ballo in Maschera," étant particulièrement dignes d'être remarquées.

Son jeu superbe et sa voix merveilleuse, sont les secrets de son succès, et il n'est pas surprenant qu'elle occupe

EMMA DESTINNÓVA—*continued*

occupies a leading position on the operatic stage. The recognition of the independence of her country, Czecho-Slovakia, has been a source of great joy to Mme. Destinnóva.

She has made a number of splendid "*His Master's Voice*" records.

une place prépondérante sur la scène des Opéras. Madame Destinnóva éprouva une grande joie en apprenant la proclamation de l'indépendance de son pays, la Tchéco-Slovachie.

Elle a enregistré au Gramophone de splendides disques.

Sung in Italian, unless otherwise stated

Solos

			Cat. No.	Size
Ave Maria	in Latin	Bach-Gounod	2-053141	12″
Bekehrte, Die	in English	Stange	03672	12″
Con onor muore chi non può serbar (Ultima scena), "Madama Butterfly"		Puccini	7-53022	10″
D'amor sull'ali rosee, "Il Trovatore"		Verdi	2-053139	12″
L'ultima canzone		Tosti	2-053140	12″
O patria mia! "Aida," Act III		Verdi	2-053111	12″
O quand je dors!	in French	Liszt	2-033060	12″
Ritorna vincitor! "Aida"		Verdi	2-053054	12″
Slovacha pisen (Slovak Song). Words by Mme. Destinnova, music by Karl Kovárovic from his unfinished opera "The Nazarenes"		in Czech	7-73000	10″
Suicidio! "La Gioconda," Act VI		Ponchielli	2-053104	12″
Un bel di vedremo, "Madama Butterfly		Puccini	2-053101	12″
Vissi d'arte, vissi d'amore, "Tosca"		Puccini	2-053053	12″

Duets

Destinnóva and Caruso

Senta una forza indomita, "Il Guarany"		Gomes	2-054053	12″

Destinnóva and Duchêne

O viens, mon doux berger, "Pique Dame"	in French	Tchaikóvsky	2-034020	12″

EMMA DESTINNÓVA—*continued*

Duets

Destinnóva and Dinh Gilly

	Sung in Czech	Cat. No.	Size
Good Night	(Folk Song)	2-054062	12″
My Homeland	(Folk Song)	7-54005	10″
Wedding, The	(Folk Song)	7-54007	10″

Destinnóva and Kirkby Lunn

Ebben, qual nuovo fremito, "Aida"	Verdi	2-054023	12″
L'amo come il fulgor del creato, "La Gioconda"	Ponchielli	2-054020	12″

Destinnóva and Martinelli
with Metropolitan Opera Chorus

Ah! che la morte ognora (Miserere), "Il Trovatore"	Verdi	2-054063	12″

Destinnóva and McCormack

Mira la bianca luna	Rossini	2-054019	12″

GENNARO DE TURA

(Tenor)

Born at Naples, Gennaro De Tura has attained an exalted position in the musical world. He made his *début* in Milan, and afterwards appeared in Turin, Genoa, South America and other countries with the greatest success. He made a very favourable impression on London audiences when he sang leading rôles during the famous Hammerstein seasons at the London Opera House.

Né à Naples, Gennaro De Tura, a atteint une grande situation dans le monde musicale. Ses débuts eurent lieu à Milan, et il chanta ensuite à Turin, Gênes, dans l'Amérique du Sud, et dans d'autres contrées où il remporta le plus grand succès.

Il fit une très favorable impression sur les spectateurs de Londres, où il fut l'interprète des principaux rôles pendant les célèbres saisons Hammerstein à "The London Opera House."

Sung in Italian

Solos

		Cat. No.	Size
La vaga pupilla, "Faust"	Bach-Gounod	052295	12″
Viva il vino spumeggiante (Brindisi), "Cavalleria Rusticana" (with chorus)	Mascagni	2-52594	10″

GENNARO DE TURA—*continued*

Duets

De Tura, Cigada, and Chorus

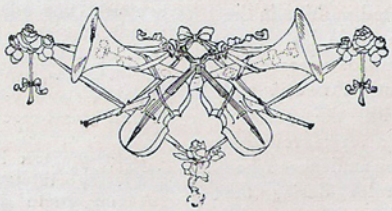
		Cat. No.	Size
A voi tutti salute, "Cavalleria Rusticana"	Mascagni	054144	12″

De Tura and Huguet

Verranno a te sull'aure, "Lucia di Lammermoor"	Donizetti	54341	10″

De Tura and Piccoletti
Scala Opera Chorus

Invitato a qui seguirmi (Scena della borsa), "La Traviata"	Verdi	054169	12″



MATTEO DRAGONI

(Baritone)

Matteo Dragoni, after a career of four years only, has already succeeded in winning a conspicuous place amongst the younger lyric artistes in Italy.

He possesses a voice of exceptional volume, quality and purity, which is also of unusual compass. His enchanting *mezza voce* and marvellous breathings go to make up the happy combination of a vocal organ of truly rare excellence.

Dragoni studied at Bologna under Maestro Vezzani. He made his *début* at Revere as Silvio in "Pagliacci." Subsequently he sang at the principal theatres of Italy, and everywhere the delicacy of his art, its warmth and passion have aroused enthusiasm, and won the widespread approval of the public. Undoubtedly he counts as one of the most promising baritones to-day on the Italian operatic stage, as the very beautiful records which we have published will testify.

The numbers chosen are mostly

Matteo Dragoni, après seulement quatre années de carrière, a déjà réussi à occuper une place prépondérante parmi les jeunes artistes en Italie.

Sa voix est d'une grande puissance, d'une qualité et d'une pureté peu communes. Son "mezzavoce" et son "sforzando" s'unissent pour rendre son timbre de voix d'une exceptionnelle rareté.

Dragoni étudia à Bologne avec le maestro Vezzani. Il fit ses débuts à Revere dans le rôle de Silvio de "Paillasse." Il chanta ensuite dans les principaux théâtres d'Italie, et, partout, son art delicat, la chaleur et la passion de son interprétation lui valurent la plus grande réputation. Il compte certainement aujourd'hui parmi les barytons d'avenir de l'Opéra italien, ainsi qu'en témoigneront les magnifiques disques que nous avons enregistrés.

Les morceaux qu'il nous a donnés

MATTEO DRAGONI—*continued*

familiar selections, but they are rendered in a manner which is wholly personal to the artiste, and as such they must always prove of real interest.

appartiennent au grand répertoire, mais ils sont rendus avec une telle personnalité qu'ils sont du plus réel intérêt.

Sung in Italian

Solos

		Cat. No.	Size
Con voi ber, affè, mi fia caro (Canzone del Toréador), "Carmen" (with chorus)	Bizet	2-052133	12"
Credo in un Dio crudel, "Otello," Act II	Verdi	2-052134	12"
Pari siamo, "Rigoletto"	Verdi	2-052136	12"
Si può? (Prologo), "Pagliacci"	Leoncavallo	2-052135	12"
Un dì m'era di gioja, "Andrea Chénier," Act III	Giordano	2-052132	12"

Duets

Dragoni and Pareto

Dite alla giovine, "La Traviata"	Verdi	2-054082	12"
Libiam ne' lieti calici (Brindisi), "La Traviata" (with chorus)	Verdi	2-054081	12"
No, vecchio t'inganni, "Rigoletto"—see "Sì, vendetta"			
Sì, vendetta, tremenda vendetta, "Rigoletto"	Verdi	2-054080	12"

EMMA EAMES

(Soprano)

Born at Shanghai, Emma Eames studied in Paris under Madame Marchesi. Her talent has placed her in the front rank of prime donne and she has created many important rôles during her remarkable career on the international operatic stage. In London, New York, Paris and elsewhere Madame Eames has long been a favourite artiste. The lovely quality of her voice and the beauty of her phrasing are well brought out in these splendid and exclusive "*His Master's Voice*" records.

Née à Shanghai, Emma Eames étudia la musique à Paris avec Mme. Marchesi.

Son talent la plaça au premier rang des Prima Donna et pendant sa remarquable carrière elle créa des rôles nombreux et importants sur toutes les scènes d'opéra du monde.

A Londres, New-York, Paris, Mme. Eames fut considérée comme une très grande artiste.

Les qualités charmantes de sa voix et l'excellente interprétation de ses rôles sont fidèlement reproduits par les splendides disques enregistrés à la célèbre marque "*La Voix de son Maître.*"

Solos

		Cat. No.	Size
Ave Maria (with 'cello obbl. by Joseph Hollman) Gounod	in Latin	03067	12"

EMMA EAMES—*continued*

Solos

			Cat. No.	Size
Chanson d'amour (with 'cello obbl. by Joseph Hollman)	Hollman	in French	033019	12″
Goodbye	Tosti	in English	03043	12″
Voi lo sapete, o mamma, "Cavalleria Rusticana"	Mascagni	in Italian	053092	12″
Who is Sylvia?	Schubert	in English	03673	12″

Duets

Eames and de Gogorza

Là ci darem la mano! "Don Giovanni"	Mozart	in Italian	054071	12″
Là dove prende amor ricetto, "Il Flauto Magico"	Mozart	in Italian	054072	12″

Eames and Sembrich

Che soave zeffiretto, "Le Nozze di Figaro"	Mozart	in Italian	2-054100	12″

MARIE LOUISE EDVINA

(Soprano)

The opera-houses of London, Paris and America know Mme. Edvina well, for she is one of the popular sopranos of the lyric stage to-day.

She was born at Montreal and educated there, coming to England some years later.

Singing here as an amateur, at first, her unusual gifts of voice, temperament and personality attracted such attention that her friends persuaded her to study with a view to a professional career. Accordingly Mme. Edvina went to Paris and placed herself under the tuition of Jean de Reské, and in the grand season of 1908 at Covent Garden made her *début*, with immediate success, as Marguerite, in "Faust." Since then Mme. Edvina has repeatedly sung at the Grand Opera and the Opéra Comique in

Madame Edvina est bien connue des Opéras de Londres, de Paris et d'Amérique, c'est une des sopranos les plus populaires de la scène lyrique d'aujourd'hui.

Née à Montréal, où elle fit ses études, elle vint ensuite en Angleterre. Chantant d'abord en dilettante, ses dons extraordinaires de voix et de personnalité, attirèrent tant l'attention que ses amis la persuadèrent de faire des études qui lui permettraient de devenir une "professionelle."

Madame Edvina alla à Paris où elle travailla avec Jean de Reské. Pendant la grande saison de 1908 elle fit ses débuts à Covent Garden et obtint un immense succès dans le rôle de Marguerite de "Faust."

Depuis Madame Edvina a fréquem-

MARIE LOUISE EDVINA—*continued*

Paris, at the Metropolitan, New York, the Boston Opera House, and also has appeared in Italy.

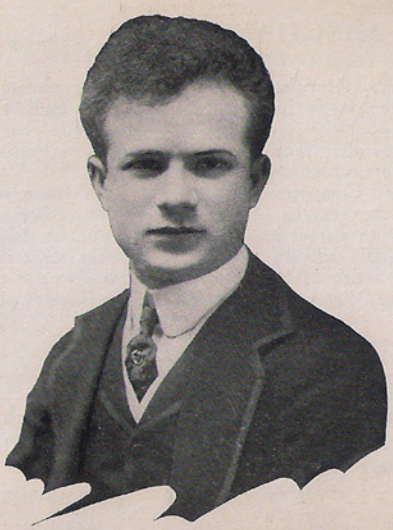
Her finest rôles are those of Louise, Mélisande, Thaïs, Tosca, and Manon, in all of which she has become a favourite at Covent Garden, because of the dramatic intensity as well as the vocal charm with which she has invested those characters.

ment chanté à l'Opéra et à l'Opéra Comique de Paris, au Metropolitan, New-York, au Boston Opera House et en Italie.

Ses rôles préférés sont: Louise, Mélisande, Thaïs, Tosca et Manon, qui lui ont valu un véritable triomphe à Covent Garden, dû non seulement à son intensité dramatique, mais aussi au charme puissant de sa voix.

Solos

		Cat. No.	Size
Depuis le jour où je me suis donnée, "Louise" Charpentier	in French	2-033071	12″
Noël des enfants qui n'ont plus de maisons, Le, Debussy	in French	2-033072	12″
Vissi d'arte, vissi d'amore, "Tosca" Puccini	in Italian	2-053150	12″



MISCHA ELMAN

(Violinist)

This Russian artiste was born at Stalnoje, in the province of Kieff, in 1892. At the age of five he appeared at a village concert, many of the tunes he was able to play having been learned by ear from his father, who was the village schoolmaster.

In the face of great difficulties his father succeeded in obtaining for the clever child admission to the Imperial School of Music at Odessa, and from here he was induced by Auer, the eminent teacher, to let the boy come as Auer's pupil to Petrograd. There, in the most favourable surroundings, young Mischa's genius developed with wonderful rapidity, and he became famous as a boy prodigy. Invitations soon came to play in Paris, Prague, and London. At fifteen years of age Elman was welcomed as a mature artiste, with all the virtuoso's equipment at his command, equal to the most exacting composition. To-day the public regards him as being one of the world's greatest violinists.

Cet artiste, de nationalité russe, naquit en 1892 à Stalnojé (Russie, Province de Kiew). C'est à l'âge de 5 ans qu'il apparaissait pour la première fois en public dans un concert de village, y exécutant des morceaux qu'il avait entendu jouer par son père, alors instituteur du village,

Admis avec beaucoup de difficultés à l'Ecole Impériale de musique d'Odessa, son père donna l'autorisation à l'éminent professeur Auer de l'emmener à Pétrograd, afin d'en faire son élève. Là, dans l'entourage le plus favorable, le génie du jeune Mischa se développa avec une rapidité merveilleuse, et il devint célèbre, passant pour un petit prodige. On l'invita alors à venir jouer à Paris, Prague, et Londres. A l'âge de 15 ans, il fut consideré comme un véritable virtuose, capable d'exécuter les plus difficiles compositions, et aujourd'hui, le public le classe parmi les plus grands violonistes du monde.

MISCHA ELMAN—*continued*

Subsequent tours throughout the chief centres of the world increased his already great popularity; crowded houses and unbounded enthusiasm being the rule wherever he appeared. The Gramophone Company Ltd., have reproduced the playing of this artiste with absolute perfection, the beautiful tone and delicate touch being revealed in artistic faithfulness in these *exclusive* "*His Master's Voice*" records.

Sa popularité s'augmenta dans les tournées qu'il fit dans les grandes villes du monde où il joua devant des auditoires aussi nombreux qu'enthousiastes.

Le Gramophone a reproduit le jeu de cet artiste avec une absolue perfection, son doigté délicat et les fines nuances étant rendus avec une fidèle expression par disques des enregistrés exclusivement pour "*La Voix de son Maître.*"

Solos

		Cat. No.	Size
Air for G string	Bach	2-07972	12"
Ave Maria (arr. Wilhelmj)	Schubert	07995	12"
Canto amoroso (pianoforte by Percy Kahn)	Sammartini	2-07912	12"
Caprice Basque	Sarasate	2-07973	12"
Capricietto (arr. Burmester), (piano by Percy Kahn)	Mendelssohn	4-7942	10"
Capriccio	Scarlatti	4-7928	10"
Cavatina, Op. 85, No. 3 (piano by Percy Kahn)	Raff	07994	12"
(a) Chanson, Louis XIII (b) Pavane	Couperin-Kreisler	07999	12"
Country Dance	Weber	4-7910	10"
Dans le bois (arr. Vogrich)	Paganini	2-07914	12"
(a) Deutscher Tanz (b) Gavotte	Dittersdorf Gossec	07934	12"
Fantasia from Garden scene, "Faust"	Gounod	3-7924	10"
(a) Gavotte (b) Tambourin	André Grétry Gossec	4-7943	10"
Gavotte (from Ballet Music to "Idomeneo")	Mozart	4-7944	10"
Humoresque	Dvorak	2-07974	12"
Hungarian Dance No. 7	Brahms-Joachim	3-7977	10"
In a Gondola: Impromptu	Elman	4-7909	10"
Introduction et Rondo capriccioso	Saint-Saëns	07932	12"
Kol Nidrei	Max Bruch	3-07913	12"
Les Farfadets (The Fairies)	Pente	4-7945	10"
Méditation, "Thaïs"	Massenet	07996	12'

MISCHA ELMAN—*continued*

Solos

		Cat. No.	Size
Mélodie	Tchaikóvsky	07929	12″
Mélodie (Air from "Orfeo ed Euridice")	Gluck	2-07975	12″
Minuet in D (No. 2)	Haydn-Burmester	4-7946	10″
Minuet in F major	Haydn	3-7923	10″
Minuet in G (No. 2)	Beethoven	3-7921	10″
Nocturne in D flat, Op. 27, No. 2	Chopin-Wilhelmj	2-07976	12″
Nocturne, Op. 9, No. 2	Chopin	07928	12″
Nur wer die Sehnsucht kennt	Tchaikóvsky	2-07977	12″
Orientale (Kaléidoscope), Op. 50, No. 9	César Cui	4-7920	10″
Pastorale	Scarlatti	4-7917	10″
Prize Song "Meistersinger" (arr. Wilhelmj)	Wagner	2-07978	12″
Rigaudon	Monsigny	4-7947	10″
Rondino (on a theme by Beethoven)	Kreisler	4-7948	10″
Serenade	Drigo	4-7949	10″
Serenade	Schubert	07927	12″
Sicilienne et Rigaudon (piano acc. by Percy Kahn)	Kreisler	2-07979	12″
Simple aveu	Thomé	2-07964	12″
Souvenir	Drdla	4-7930	10″
Souvenir de Moscou	Wieniavski	07933	12″
Spanish Dance, Op. 22, No. 3	Sarasate	2-07941	12″
Träumerei	Schumann	4-7950	10″
Valse Caprice, Op. 16	Rissland	4-7929	10″
Vogel als Prophet (Op. 82, No. 7)	Schumann	3-7976	10″
Walzer (arr. Burmester)	Hummel	3-7957	10″

Quartets

ELMAN STRING QUARTET

Mischa Elman, and Messrs. Bak, Rissland and Nagel of the Boston Symphony Orchestra.

Andante cantabile (from String Quartet, Op. 11)	Tchaikóvsky	08074	12″
Emperor Quartet, The—Andante	Haydn	08073	12″
Quartet in D minor—Minuet	Mozart	8171	10″
Quartet in G major—Andante	Dittersdorf	08056	12″
Quartet in E flat—Allegro (Finale)	Dittersdorf	8195	10″
Quartet in A minor—Minuet	Schubert	08077	12″

GERALDINE FARRAR

(Soprano)

This brilliant soprano was born at Melrose, Massachusetts, in 1882, and began to study music at the age of twelve. In 1899 she went to Paris. Her success was immediate. She has sung a large number of leading rôles, including Marguerite, Madama Butterfly, Manon, Micaela, Mignon, Elizabeth, Tosca, Juliet, Gilda, Mimi, and Nedda. London received her with acclamation in 1910. Miss Farrar has all the attributes of a great prima donna—a beautiful, fresh, flexible voice and a charming stage presence. America claims her usually, and she has for many years been one of the chief "stars" of the Metropolitan Opera, New York, but she is exceedingly well known on the Continent, frequently appearing in Paris.

The "*His Master's Voice*" records of this gifted singer display in

Cette brillante artiste naquit à Melrose (Massachussets) en 1882, et à l'age de 12 ans elle commença à étudier la musique. Elle vint à Paris en 1899 où son succès fut immédiat. Son répertoire comprend de tres grands roles et parmi ceux-ci Marguerite, Mme. Butterfly, Manon, Micaëla, Mignon, Elisabeth, La Tosca, Juliette, Mimi et Nedda. Londres l'accueillit avec enthousiasme en 1910. Miss Farrar a toutes les qualités d'une grande Prima Donna, possédant une belle voix fraiche et souple et un charme personnel.

L'Amérique la réclame habituellement, et pendant de nombreuses années elle fut une des principales étoiles de la Metropolitan Opera de New-York, mais elle est aussi tres connue sur le Continent, ayant fait de frequents séjours à Paris.

Les disques que cette artiste a enregistrés à la marque "*La Voix de son Maître*" sont vraiment délicieux

GERALDINE FARRAR—*continued*

a striking manner the loveliness of her voice, and are altogether delightful. Miss Farrar is another of the band of exclusive "*His Master's Voice*" collaborators.

et rendent avec une sincère expression le charme de sa voix. Miss Farrar fait partie des collaborateurs du "Gramophone" qui chantent exclusivement pour cette Compagnie.

Sung in English unless otherwise stated

Solos

		Cat. No.	Size
Abide with me — Monk		2-3377	10″
Addio, "La Bohème" (harp by Madame Rossini) — Puccini	in Italian	2-053082	12″
Adieu, notre petite table, "Manon" — Massenet	in French	033080	12″
All through the night (Old Welsh Air) — Boulton		2-3378	10″
Ancora un passo, "Madama Butterfly" — Puccini	in Italian	7-53002	10″
Annie Laurie — Lady Scott		03674	12″
Believe me, if all those endearing young charms — Moore		2-3379	10″
Ben Bolt — Kneass		03706	12″
Boat Song — G. Romilli		2-3338	10″
Bonnie sweet Bessie (Scotch Air) — Gilbert		03675	12″
Che tu madre, "Madama Butterfly" — Puccini	in Italian	7-53004	10″
Comin' thro' the rye (Scottish Air)		2-3380	10″
Con onor muore chi non può serbar (Ultima scena), "Madama Butterfly" — Puccini	in Italian	7-53003	10″
Holy City, The — Adams		03676	12″
Ieri son salita, "Madama Butterfly" — Puccini	in Italian	7-53001	10″
Il était un roi de Thulé, "Faust" Gounod	in French	2-033021	12″
Je connais un pauvre enfant, "Mignon" — Thomas	in French	033083	12″
Je dis que rien ne m'épouvante, "Carmen" (Air de Micaëla) Bizet	in French	033079	12″

GERALDINE FARRAR—*continued*

Solos

		Cat. No.	Size
Là-bas dans la montagne, "Carmen," Act II Bizet	in French	2-033050	12"
L'altra notte in fondo al mare, "Mefistofele" Boito	in Italian	053177	12"
L'amour est un oiseau rebelle (Habanera), "Carmen," Act I Bizet	in French	7-33010	10"
Lead, kindly Light Rev. J. B. Dykes		2-3381	10"
Les tringles des sistres tintaient (Chanson Bohème), "Carmen," Act II Bizet	in French	2-033047	12"
Long, long ago Bayly		3966	10"
Mighty lak' a rose Nevin		03677	12"
Murmuring Breezes, Op. 21, No. 4 Jensen		2-3382	10"
My old Kentucky home Foster		03678	12"
Obéissons, quand leur voix appelle, "Manon" Massenet	in French	33735	10"
O Dieu! que de bijoux (Air des Bijoux) "Faust" Gounod	in French	2-033012	12"
Oh! for the wings of a dove Mendelssohn		2-3383	10"
Ora stammi a sentir, "Tosca" Puccini	in Italian	2-053037	12"
Près des remparts de Séville (Séguedille), "Carmen," Act I Bizet	in French	2-033049	12"
Robin Adair		3812	10"
Si, mi chiamano Mimì, "La Bohème" Puccini	in Italian	2-053081	12"
Sing, smile, slumber Serenade (flute obbl. by Barone) Gounod		2-3232	10"
Star-spangled Banner (with chorus) Key		03171	12"
Te souvient-il du lumineux voyage? (Méditation), "Thaïs" Massenet	in French	2-033065	12"
Thy dear eyes Bartlett		2-3384	10"
Tu me dirais Chaminade	in French	7-33020	10"
Un bel dì vedremo, "Madama Butterfly" Puccini	in Italian	2-053010	12"

GERALDINE FARRAR—*continued*

Solos

		Cat. No	Size
Via! così non mi lasciate, "Il Segreto di Susanna" Wolf-Ferrari	in Italian	7-53025	10″
Vissi d'arte, vissi d'amore, "Tosca" Puccini	in Italian	2-053009	12″
Voi che sapete, "Le Nozze di Figaro" Mozart	in Italian	053215	12″
Voyons, que j'essaie (Card Song), "Carmen," Act III Bizet	in French	2-033066	12″
Ye banks and braes o' bonnie Doon		2-3385	10″

Solo

with violin by Kreisler

Connais-tu le pays? "Mignon," Act I Thomas	in French	2-033054	12″

Duets

Farrar and Amato, with Metropolitan Opera Chorus

Il dolce idillio, "Il Segreto di Susanna" Wolf-Ferrari	in Italian	2-054039	12″
Si tu m'aimes, "Carmen," Act IV, Scene I Bizet	in French	2-034021	12″

Farrar and Caruso

Attends! voici la rue (Scène de la Prison), Part II, "Faust" Gounod	in French	2-034006	12″
Il se fait tard (Scène du Jardin), Part I, "Faust" Gounod	in French	2-034011	12″
Mon coeur est pénétré d'épouvante (Scène de la Prison), Part I, "Faust" Gounod	in French	2-034005	12″
On l'appelle Manon, "Manon" Massenet	in French	2-034018	12″
O nuit d'amour, "Faust" Gounod	in French	2-034012	12″
O quanti occhi fisi, "Madama Butterfly" Puccini	in Italian	054201	12″

GERALDINE FARRAR—*continued*

Duets

Farrar and Clement

		Cat. No.	Size
Ange adorable, "Roméo et Juliette" Gounod	in French	034187	12"
Au clair de la lune Lully	in French	7-34002	10"
Lontano lontano, "Mefistofele" Boito	in Italian	2-054098	12"
Nous allons partir tous deux, "Dante" Godard	in French	7-34001	10"

Farrar and Homer

Alla capanna andiamo Campana	in Italian	2-054044	12"
Tutti i fior', "Madama Butterfly" Puccini	in Italian	054126	12"

Farrar and Journet

Duo des Hirondelles, "Mignon" Thomas	in French	2-034028	12"
Elle ouvre sa fenêtre (Scène du Jardin), Finale, "Faust" Gounod	in French	2-034007	12"
Que dirai-je alors au Seigneur? (Scène de l'église), Part II, "Faust" Gounod	in French	2-034008	12"
Seigneur, daignes permettre (Scène de l'église), Part I, "Faust" Gounod	in French	2-034009	12"

Farrar and Martinelli

C'est toi! L'on m'avait avertie, "Carmen," Act IV, Part I Bizet	in French	2-034022	12"
Halte là; qui va là? "Carmen," Act II, Part I Bizet	in French	2-034029	12"
Je t'aime encore, "Carmen," Act IV, Part II (with Metropolitan Opera chorus) Bizet	in French	2-034024	12"

Farrar and Scotti

Belle nuit, o nuit d'amour (Barcarolle), "Contes d'Hoffmann" Offenbach	in French	7-34000	10"
Là ci darem la mano, "Don Giovanni" Mozart	in Italian	054206	12"
Mimì! è ver, siam qui, "La Bohème" Puccini	in Italian	054203	12"
Ora a noi, "Madama Butterfly" Puccini	in Italian	054202	12"

GERALDINE FARRAR—*continued*

Duet

Farrar and Yadlovker

		Cat. No.	Size
Il cor nel contento, "Le Donne Curiose" Wolf-Ferrari	in Italian	2-054035	12″

Trio

Farrar, Caruso and Journet

Alerte ! ou vous êtes perdus (Trio final), Part III, " Faust " Gounod	in French	2-034002	12″

Quartets

Farrar, Caruso, Gilibert and Journet

Eh quoi ! toujours seule (Scène du Jardin), Part II, " Faust " Gounod	in French	2-034004	12″
Seigneur Dieu (Scène du Jardin), Part I, " Faust " Gounod	in French	2-034003	12″

Farrar, Caruso, Scotti and Viafora

Addio, dolce svegliare, " La Bohème " Puccini	in Italian	054204	12″

FLONZALEY QUARTET

The world's greatest composers have lavished their supreme genius upon the production of chamber music —especially the string quartet, two violins, viola and 'cello—yet the rarity with which a true ensemble is obtained makes such music perhaps more difficult to appreciate, since its real beauty can only be revealed by the finest players. The Flonzaley Quartet is an organisation devoted exclusively to chamber music. It was formed in 1903 by E. J. de Coppet, an American millionaire, and named after his Swiss villa on Lake Geneva. The Quartet, however, has long maintained an independent existence, and is famous in American musical circles for its devotion to its artistic ideals, and the perfection of its achievements. The players who form the Quartet are: Adolfo Betti, first violin; Alfred Pochon, second; Ugo Ara, viola; and

Les plus grands compositeurs ont fait preuve de génie dans des oeuvres de musique de chambre, et tout particulièrement dans les morceaux pour quatuors d'instruments à cordes composés de deux violons, alto et violoncelle. Pour ces exécutions, il est rare qu'un réel ensemble soit obtenu et c'est ce qui fait que cette musique est très difficile à apprécier, les grands exécutants étant seuls capables d'en rendre la réelle beauté. Le quatuor Flonzaley s'est exclusivement consacré à la musique de chambre. Formé en 1903 par un millionnaire américain M. E. J. de Coppet, il a pris le nom de la villa que celui-ci habitait en Suisse sur le lac de Genève.

Depuis longtemps, cependant, le quatuor a gardé une existence indépendante, et il est célèbre dans les cercles de musique américains pour sa dévotion à l'idéal artistique et la perfection de ses exécutions. Les musiciens qui composent ce quatuor sont :

FLONZALEY QUARTET —*continued*

Ivan d'Archambeau, 'cello. The Quartet binds its members not to play in orchestra or even solo, so as to preserve the perfect unity of effect for which it is famous. Naturally a body of players with such lofty aims can only be recorded adequately by "*His Master's Voice*," and these records will be appreciated by all who are discriminating in their musical tastes, as the result of most careful and painstaking effort.

Adolfo Betti, premier violon; Alfred Pochon, deuxième violon; Ugo Ara, alto; et Iwan d'Archambeau, violoncelle. Le quatuor demande à ses membres de ne jouer, ni en orchestre, ni en solo, afin de conserver l'unité d'exécution auquel il doit sa célébrité. Pour enregistrer un quatuor d'artistes ayant des buts aussi élevés, il ne pouvait se rencontrer que "*La Voix de son Maître.*" et ces disques seront considérés par les plus distingués connaisseurs, comme le résultat de très délicats et laborieux efforts.

		Cat. No.	Size
Canzonetta, Op. 12, No. 2.	Mendelssohn	8232	10″
Molly on the shore	Grainger	08076	12″
Quartet in A minor—Scherzo	Schumann	08078	12″
Quartet in C major—Fugue, Op. 59, No. 3	Beethoven	08079	12″
Quartet in D major—Andante	Mozart	08080	12″
Quartet in D major—Minuet	Mozart	08081	12″

PAUL FRANZ

(Tenor)

A Parisian by birth, Franz comes of a wealthy family. He has received a University training and obtained his degree. But it was entirely due to his devotion to music—especially to Wagner—and to the persevering insistence of his professor, Maitre Delaquerrière, that at the age of 30 Franz abandoned an excellent State appointment and metamorphosed into a great operatic star.

Franz made his first appearance in 1909, at the Théâtre National de l'Opéra of Paris, and met with great success.

He has also appeared with marked approval at La Scala, Milan, and scored a real triumph at his Covent Garden *début* in 1912.

During the war he served in the French Army.

Parisien de naissance, Franz est d'une riche famille. Il fit ses études à l'Université et y obtint différents diplômes. Mais ce fut grâce à sa dévotion pour la musique, et à l'insistance de son professeur Delaquerrière, qu'à l'âge de 30 ans, Franz abandonna une bon situation gouvernementale pour se voir metamorphoser en célébrité opératique.

C'est en 1909 qu'il fit ses débuts à Paris au Théâtre National de l'Opéra où il remporta un grand succès. Il fut aussi chaleureusement accueilli à la Scala de Milan, et lorsqu'en 1912 il chanta à Covent Garden pour la première fois, ce fut un véritable triomphe.

Pendant la guerre il servit dans l'Armée Française.

PAUL FRANZ—*continued*

With a heroic presence, a voice of full, rich quality, and a range extending from low C to high C, and perfect phrasing and enunciation. Franz is counted amongst the leading tenors of the day.

The Franz "*His Master's Voice*" records have played no small part in making this artiste immensely popular.

Ayant un port de héros, doué d'uns voix pleine et riche, s'étendant du de d'en bas au do d'en haut. Franz passo aujourd'hui pour un des meilleure ténors.

Les disques que fit Franz au "Gramophone" ont contribué encore à augmenter sa popularité.

Sung in French

Solos

		Cat. No.	Size
Arrêtez, ô mes frères, "Samson et Dalila"	Saint-Saëns	4-32274	10″
Celeste Aida, "Aida"	Verdi	032238	12″
La fleur que tu m'avais jetée, "Carmen"	Bizet	032239	12″
Ma confiance en toi s'est bien montrée (Lohengrin's Warning to Elsa) "Lohengrin"	Wagner	7-32007	10″
Mon cygne aimé (Lohengrin's Farewell) "Lohengrin"	Wagner	2-032013	12″
Salut! tombeau sombre, "Roméo et Juliette"	Gounod	032227	12″

JOHANNA GADSKI

(Soprano)

Johanna Gadski was born in 1871. She made her *début* at quite an early age. Her success was immediate, and has grown greater with each succeeding year. Her Wagnerian interpretations have always been considered, both in London and New York, as some of the finest the operatic stage has ever seen. She sings in exquisite style, and gives a pleasing and effective interpretation in all her work. It is with pleasure that The Gramophone Company, Ltd., present their list of "*His Master's Voice*" records of this famous artiste, the Gadski-Caruso duets being worthy of special mention.

Johanna Gadski naquit en 1871 et fit ses débuts très jeune ; son succès fut immédiat et grandit chaque année. Ses interprétations de Wagner furent toujours considérées, aussi bien à Londres qu' à New-York, comme les meilleures que la scène d'opéra ait jamais vues. Elle chante dans un style exquis et donne à tous ses rôles une interprétation plaisante et réelle.

Le Gramophone présente avec plaisir les disques de cette célèbre artiste, et une mention spéciale doit être faite des duos Gadski-Caruso.

Sung in Italian unless otherwise stated

Solos

			Cat. No.	Size
Ave Maria (with violin obbl.)	in Latin	Bach-Gounod	2-053144	12″
Inflammatus, "Stabat Mater"	in Latin	Rossini	03093	12″

JOHANNA GADSKI—*continued*

Solos

		Cat. No.	Size
Ma dall'arido stelo divulsa, "Un Ballo in Maschera"	Verdi	2-053145	12"
Morrò, ma prima in grazia (Amelia's Air), "Un Ballo in Maschera"	Verdi	2-053146	12"
O, patria mia, "Aida"	Verdi	2-053147	12"
Ritorna vincitor! "Aida"	Verdi	2-053148	12"
Slumber Song (with harp and bells) in English	Gilmour	2-3388	10"
Voi lo sapete, o mamma, "Cavalleria Rusticana"	Mascagni	053214	12"

Duets

Gadski and Caruso

La fatal pietra (Final Duet, Part I), "Aida"	Verdi	2-054005	12"
O terra, addio (Final Duet, Part II), "Aida"	Verdi	2-054006	12"

Gadski and Homer

Alla pompa, che s'appresta, "Aida"	Verdi	2-054101	12"
Fu la sorte dell'armi, "Aida"	Verdi	2-054102	12"
Su e con me vieni, cara, "Orfeo ed Euridice"	Gluck	054456	12"

AMELITA GALLI-CURCI

(Soprano)

Fresh from triumphs in Madrid and South America, where she sang with Caruso and Titta Ruffo, Galli-Curci nevertheless came to the United States unheralded. Her *début* with the Chicago Opera Company in November, 1916, however, was such a success as has seldom been experienced in recent times. As soon as her engagement there permitted, she visited other important music centres in America, where similar fortune awaited her. Not until January, 1918, did she make her formal *début* in opera in New York. Her singing at once created the wildest enthusiasm, and her conquest of the United States was complete. Galli-Curci is an Italian by birth and training, but is something of a cosmopolitan by nature. Her voice is one that haunts the memory; wonderfully pure in quality, amazingly flexible, and of even quality throughout its entire wide compass.

Bien qu'ayant triomphé à Madrid et dans l'Amérique du Sud où elle chanta aux côtés de Caruso et de Titta Rufo, Madame Galli-Curci arriva aux Etats Unis, sans publicité. Elle remporta à l'Opéra de Chicago en Novembre 1916 un succès retentissant comme on en voit rarement aujourd'hui.

Dès que son engagement à Chicago le lui permit, elle visita d'autres grandes villes des Etats Unis, où elle rencontra le même succès. Ce n'est qu'en Janvier 1918 qu'elle fit son debut officiel à l'Opéra de New-York. Sa voix souleva tout de suite le plus vif enthousiasme; elle avait alors fait la conquête de tous les Etats Unis.

Si Galli-Curci est italienne de naissance et par son éducation musicale, elle est cosmopolite de nature. Sa voix qui vous reste gravée dans la mémoire est merveilleusement pure, étonnamment flexible, et très homogène

AMELITA GALLI-CURCI—*continued*

In addition, her musical training has given her an unusually broad musicianship, for she is an accomplished pianist as well as a coloratura soprano versed in the highest traditions of the *bel canto* school. With all these talents she possesses also a winning personality, an old-world grace, an elusive femininity, that combine to make her altogether exceptional. "*His Master's Voice*" was quick to recognise her great talent, and the first of the records which she makes for this Company exclusively were made even prior to her Chicago *début*.

dans toute son étendue. De plus ses connaissances musicales sont complètes, car si d'une part, elle est une chanteuse de coloratura conservant les plus hautes traditions de l'Ecole du bel canto, c'est aussi une pianiste accomplie.

Elle joint à ces talents une très plaisante personnalité, une grâce ancienne, et des qualités feminines qui font d'elle un être exceptionnel. "*La Voix de son Maître*" reconnut de suite son grand talent, et les premiers disques enregistrés par Mme. Galli-Curci pour cette Compagnie datent d'avant ses débuts à Chicago.

Solos

			Cat. No.	Size
Ah! non credea mirarti, "La Sonnambula"	Bellini	in Italian	2-053135	12"
Airs and Variations	Proch	in Italian	2-053133	12"
Capinera, La	Benedict	in Italian	7-53029	10"
Caro mio ben	Giordani	in Italian	7-53030	10"
Caro nome che il mio cor, "Rigoletto"	Verdi	in Italian	2-053126	12"
C'est l'histoire amoureuse (l'Eclat de rire), "Manon Lescaut"	Auber	in French	7-33017	10"
Charmant oiseau (Couplets du Mysoli), "La Perle du Brésil"	David	in French	2-033062	12"
Crépuscule	Massenet	in French	7-33021	10"
Dov'è l'Indiana bruna? "Lakmé"	Delibes	in Italian	2-053130	12"
Home, sweet home	Bishop	in English	03571	12"
Il dolce suono (Mad Scene), "Lucia di Lammermoor"	Donizetti	in Italian	2-053128	12"
Last rose of summer, The (Old Irish Air)	arr. by Moore	in English	03652	12"
Little birdies	Buzzi-Peccia	in English	2-3337	10"
Little Dorry	Seppilli	in English	2-3324	10"
Nella calma, "Roméo et Juliette"	Gounod	in French	2-033058	12"

AMELITA GALLI-CURCI—*continued*

Solos

		Cat. No.	Size
Non so più cosa son, cosa faccio, "Le Nozze di Figaro" Mozart	in Italian	7-53023	10″
Ombra leggera (flute obbl. by Barone), "Dinorah" Meyerbeer	in Italian	2-053134	12″
Partida, La Alvarez	in Spanish	2-063006	12″
Quel guardo, il cavaliere: Cavatina, "Don Pasquale" Donizetti	in Italian	2-053161	12″
Qui la voce sua soave, "I Puritani" Bellini	in Italian	2-053137	12″
Solveig's Song, "Peer Gynt" Grieg	in French	2-033059	12″
Una voce poco fa, "Il Barbiere di Siviglia" Rossini	in Italian	2-053142	12″

Sung in Italian

Duets

Galli-Curci and De Luca

Dite alla giovine, "La Traviata"	Verdi	2-054099	12″
Imponete. Non amarlo ditegli, "La Traviata"	Verdi	2-054089	12″
Piangi, piangi fanciulla, "Rigoletto"	Verdi	7-54011	10″

Quartet

Galli-Curci, Caruso, Perini and De Luca

Un dì, se ben rammentomi, "Rigoletto"	Verdi	2-054066	12″

Sextet

Galli-Curci, Caruso, Egener, Journet, De Luca and Bada

Chi mi frena (Chi raffrena), "Lucia di Lammermoor"	Donizetti	2-054067	12″

MARIA GALVANY

(Soprano)

Born in 1878 at Granada, Spain, Maria Galvany received her training at the Madrid Conservatoire, and made her *début* in 1897 at Cartagena in "Lucia di Lammermoor." She then made a complete conquest of the most fastidious public in Spain by her remarkable singing in Madrid, and numerous engagements followed at Milan, Genoa, Nice, Parma, Kieff, Odessa, Baku, Tiflis, Bucharest, and Lisbon. She has also appeared in South America, gaining the enthusiastic approval of opera-goers there. Galvany is the possessor of a wonderful voice brilliant in coloratura. She had a great reception at the London Coliseum during a season there some few years ago.

Maria Galvany née en 1878 à Grenade (Espagne) fit ses études musicales au conservatoire de Madrid et débuta en 1897 à Carthagène dans "Lucie de Lammermoor."

Ayant en suite fait la conquête du public espagnol le plus difficile à Madrid, grâce à sa remarquable voix, elle eut ensuite de nombreux engagements à Milan, Gênes, Nice, Parme, Kiew, Odessa, Baku, Tiflis, Bucarest et Lisbonne. Elle chanta aussi en Amérique du Sud, s'attirant les louanges enthousiastes de tous les amateurs d'Opéra. Madame Galvany possède une merveilleuse voix, brillante en coloratura. Il y a quelques années, elle eut un très chaleureux accueil au "London Coliseum."

			Cat. No.	Size
Incantatrice, L': Valzer	Arditi	in Italian	053165	12″

MABEL GARRISON

(Soprano)

One of the most important engagements of recent years is that of this gifted soprano of the Metropolitan Opera, New York. Miss Garrison is a native of Baltimore, and received her early musical training in the Peabody Institute there. Like many another singer, she first attracted attention while a member of a church choir, but her remarkable musicianship and the exquisite brilliancy of her voice soon brought her success on the concert platform, and subsequently in opera. The past few seasons have been a succession of triumphs for this talented singer. Her voice is of flute-like purity, and her singing exhibits the skill and finesse of the finished artiste, which Miss Garrison assuredly is. The records she has made display

Un des plus importants engagements de ces dernières années est celui que signa cette artiste au Metropolitan Opera de New-York. Miss Garrison est née à Baltimore et commença son éducation musicale à l'Institut Peabody de cette ville.

Comme beaucoup d'artistes, c'est dans les chœurs religieux qu'elle se fit remarquer, mais son véritable talent artistique, les brillantes qualités de sa voix, l'attirèrent rapidement au concert où elle eut de brillants succès qui l'amenèrent ensuite à l'Opéra. Les dernières saisons musicales out été une succession de triomphes pour cette artiste.

Sa voix a la pureté de la flûte et son chante montre l'habilité et la finesse de l'artiste accomplie qu'est certainement Miss Garrison. Les disques qu'elle a enregistrés prouvent la fraicheur de sa

MABEL GARRISON—*continued*

the youthful freshness of her voice, and her coloratura work is little short of marvellous.

Miss Garrison makes records for "*His Master's Voice*" exclusively.

voix et ses trilles sont véritablement merveilleuses.

Miss Garrison chante exclusivement pour la marque "*La Voix de son Maître.*"

Solos

		Cat. No.	Size
Charmant Oiseau (Couplets du Mysoli), "La Perle du Brésil" David	in French	2-033067	12"
Hymne au Soleil, "Coq d'Or" Rimsky-Korsakov	in French	7-33024	10"
I dreamt that I dwelt in marble halls, "Bohemian Girl," Act II Balfe	in English	2-3389	10"
Je suis Titania (Polonaise), "Mignon" Thomas	in French	2-033068	12"
Lullaby Emmett	in English	2-3390	10"
Oiseaux dans la charmille, Les, "Contes d'Hoffmann" Offenbach	in French	2-033069	12"
Où va la jeune Hindoue? "Lakmé" Delibes	in French	2-033056	12"
Voce di primavera: Valse Strauss	in Italian	2-053149	12"

MARIE GAY

(Mezzo-Soprano)

Maria Gay is a Spaniard, born in Barcelona. Before going on the stage, she had thoughts of becoming a sculptor, and studied in Paris to that end. Her operatic *début* was made in Brussels, in 1905, of course, as Carmen, In the autumn of the following year she appeared at Covent Garden in the same rôle, shocking some elderly critics and electrifying the general public by the almost alarming realism and vigour of her performance. Perhaps no other Carmen has put quite such wild abandon into the "Chanson Boh me," such seductive charm into the "Seguidille." Maria Gay has also sung in "Orféo," and her wonderful performance of Dalila is famous on the Continent.

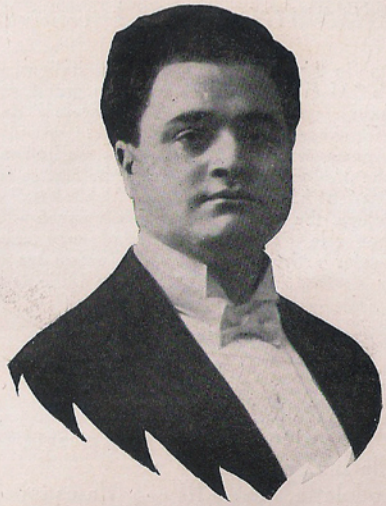
In America she is very popular.

Maria Gay est née à Barcelone. Avant de se consacrer au théâtre, elle avait pensé devenir sculpteur et étudia cet art à Paris. Elle débuta en 1905, à l'Opéra de Bruxelles, en interprétant, cela va sans dire pour une espagnole, le rôle de Carmen.

Dans l'automne de l'année suivante, elle chanta le même rôle à Covent Garden. Certains critiques âgés furent choqués de son interprétation, mais le grand public fut enthousiasmé par la vigueur et le réalisme, presque alarmant, qu'elle apportait dans son exécution. Peut-être aucune autre Carmen ne mit un pareil abandon dans sa "chanson bohème," et un tel charme dans la "Séguédille." Marie Gay chanta aussi "Orphée," et sur le Continent son interprétation de "Dalila" est restée célèbre. En Amérique elle est tres populaire.

Solo

		Cat. No.	Size
Presso il bastion di Siviglia (Seguidilla), "Carmen" Bizet	in Italian	53516	10″



BENIAMINO GIGLI

(Tenor)

Beniamino Gigli, a brilliant Italian tenor of the younger generation, was born in 1890 at Recanati, and, although not originally intended for a musical career, sang in the churches of his native town at an early age. When 17 years old, he applied for a place in the "Schola Cantorum" of the famous Sistine Chapel of St. Peter's, Rome, then under the direction of Maestro Perosi, and after studying singing in the eternal city, eventually entered the celebrated Conservatoire of St. Cecilia, to complete his musical education. He first attracted public attention by winning first prize in a competition, at Parma, held by Campanini, the well-known conductor, and as a consequence, made his *début* on the operatic stage soon after, at Rovigo, in "Gioconda," in 1914. From that time he made steady progress towards the front rank of Italy's operatic artistes, and eventually

Benjamin Gigli, né à Recanati en 1890, est un brillant ténor de la jeune génération italienne. Bien que n'ayant pas choisi tout d'abord la carrière musicale, il chanta tout jeune dans les églises de son pays natal. A 17 ans, il demanda une place à la "Schola Cantorum," de la célèbre chapelle Sixtine de St-Pierre de Rome, alors sous la direction du maestro Perosi. Après avoir étudié le chant dans la ville Eternelle, il entra au Conservatoire de Ste Cécile pour compléter son éducation musicale.

Il s'attira d'abord l'attention du public en obtenant le premier prix dans un concours à Parme, dirigé par le célebre chef d'orchestre Campanini. A la suite de ce prix, il fit ses debuts en 1914 sur la scène de l'Opéra de Rovigo dans la "Gioconda." Depuis cette époque, il avança rapidement parmi les artistes

BENIAMINO GIGLI—*continued*

achieved a great triumph in the festival performance of Boito's "Mefistofele," given under Toscanini, in 1918. Another notable performance, which helped to make his name with the Italian puplic, was the production of Mascagni's "Lodoletta" at Milan in the same year, in which the young tenor took the leading rôle. He is one of the most popular artistes in his native country.

d'opéras italiens, et en 1918, il remporta un grand succès dans le festival "Mefistofele" de Boïto, dirigé par Toscanini; un autre grand succès contribua à rendre son nom célèbre dans le public italien, ce fut son interprétation dans "Lodoletta" de Mascagni, chanté la même année à Milan, où dans cette pièce le jeune ténor tint le rôle principal. C'est un des artistes les plus populaires en Italie.

Sung in Italian

Solos

		Cat. No.	Size
Addio alla madre, "Cavalleria Rusticana"	Mascagni	2-052175	12"
Ah! ritrovarla nella sua capanna! "Lodoletta," Atto III	Mascagni	2-052143	12"
Amor ti vieta di non amar (Arioso di Loris), "Fedora"	Giordano	7-52150	10"
Apri la tua finestra: Serenata, "Iris," Atto I	Mascagni	7-52109	10"
Cielo e mar! l'etereo velo splende come un santo altar, "La Gioconda," Atto II	Ponchielli	2-052142	12"
Dai campi, dai prati, "Mefistofele"	Boito	7-52110	10"
E lucevan le stelle, "Tosca," Atto III	Puccini	7-52115	10"
Giunto sul passo estremo, "Mefistofele," Atto IV	Boito	7-52112	10"
O surdato nnammurato: Canzone napoletana	Cannio	7-52113	10"
Recondita armonia, "Tosca," Atto I	Puccini	7-52114	10"
Salve, dimora, casta e pura, "Faust"	Gounod	2-052140	12"
Spirto gentil, "La Favorita"	Donizetti	2-052141	12"
Vedi, io piango, "Fedora"	Giordano	7-52151	10"

Duets

Gigli and Baldisseri

Suzel, buon dì, "L'Amico Fritz"	Mascagni	2-054107	12"
Tutto tace, "L'Amico Fritz"	Mascagni	2-054108	12"

BENIAMINO GIGLI—*continued*

Duets

Gigli and Bosini

		Cat. No.	Size
Lontano, lontano, "Mefistofele," Atto III	Boito	2-054086	12″

Gigli and Casazza

Addio! fuggir mi lascia, "La Favorita"	Donizetti	2-054083	12″
Laggiù nelle nebbie remote "La Gioconda," Atto II	Ponchielli	2-054085	12″

Gigli and Pacini

Del tempio al limitar, "I Pescatori di Perle"	Bizet	2-054109	12″

Gigli and Scattola

Se tu mi doni un'ora, "Mefistofele"	Boito	7-52111	10″

Gigli and Zamboni

Dammi ancor, dammi ancor, "Faust"	Gounod	2-054105	12″
O soave fanciulla, "La Bohème"	Puccini	2-054106	12″

Gigli and Zani

Enzo Grimaldo, Principe di Santafior che pensi? "La Gioconda," Atto I	Ponchielli	2-054084	12″

THE LATE CHARLES GILIBERT

(Baritone)

Most versatile of baritones, Charles Gilibert was born on November 19th, 1866, and studied at the Paris Conservatoire. After fulfilling a year's engagement at the Opéra Comique, he went to the Théâtre de la Monnaie, Brussels, with the management of which he became connected. Both in London and in New York he was a great favourite, especially in the buffo parts for which Nature fitted him with the right figure and the right sense of humour.

Gilibert shortly before his death gave The Gramophone Company Ltd., some delightful "*His Master's Voice*" records, and these are reproduced with that artistic finish and good enunciation for which he was noted.

Charles Gilibert, le baryton au talent versatile, naquit le 19 Novembre 1866 et fit ses études au Conservatoire de Paris. Apres avoir fait trois saisons à l'Opéra Comique de Paris, il fut engagé au Théâtre de la Monnaie de Bruxelles où il fit partie de l'Administration de ce Théâtre.

A Londres, comme à New-York, ce fut un des artistes les plus aimés et tout particulièrement apprécié dans les rôles bouffons auxquels sa physionomie et son humour le prédestinaient.

Peu de temps avant sa mort, la voix de Gilibert fut enregistrée par "*La Voix de son Maître*" et ses disques reproduisent avec fidélité la bonne diction et la perfection d'interprétation qui contribuèrent à sa renommée.

Sung in French unless otherwise stated

Solos

		Cat. No.	Size
Largo from "Xerxes"	Handel	2-032044	12″
Malgré moi	Pfeiffer	3-32988	10″
Quand la flamme de l'amour, "La Jolie Fille de Perth"	Bizet	2-032045	12″

Duets

Gilibert and Melba

Per valli, per boschi	in Italian	Blangini	054128	12″
Un ange est venu		Bemberg	034014	12″

ALMA GLUCK

(Soprano)

This delightful young artiste was born in Bucharest, Roumania, but was taken to America at the age of six and received all her musical education there.

She made her first appearance as Sophie in *Werther* at the New Theatre, New York, and awoke next morning to find herself famous. Since that time she has appeared in various operas with much success, among them Bohème, Pique Dame, Orféo, Bartered Bride, Rheingold, Faust, etc. She has had several successful seasons at the Metropolitan Opera House, New York.

Her first appearance in England in the summer of 1913 sent the critics into lavish descriptions of her art, and she was compared with Melba and Patti. Her audiences at the Albert Hall and the Queen's Hall were entranced by the beauty of her singing, and these appearances were, indeed, among the leading musical events of the time.

Cette délicieuse et jeune artiste naquit à Bucarest (Roumanie). Elle partit en Amérique à l'âge de six ans et c'est dans ce pays qu'elle fit son ducation musicale.

Elle fit ses débuts au Nouveau Théâtre de New-York en jouant le rôle de Sophie de Werther et son succès fut immédiat. Depuis cette époque, elle a chanté avec beaucoup de succès divers Opéras et entre autres : La Bohème, La Dame de Pique, Orphée, Bartered Bride, Rheingold, Faust, etc. Elle a remporté d'éclatants succès au Metropolitan Opera, New-York.

Ses débuts en Angleterre eurent lieu pendant l'été 1913; les critiques louèrent avec enthousiasme son art et elle fut comparée à Melba et Patti.

Sa beauté et son chant charmèrent ses auditeurs à "Albert Hall" et "Queen's Hall" et ses représentations furent à cette époque de véritables évènements dans le monde musical.

ALMA GLUCK—*continued*

No time was lost in securing the exclusive series of this gifted artiste for "*His Master's Voice*," and the numbers given below are exquisite reproductions of this charming singer's voice.

"*La Voix de son Maître*" s'assura tout de suite le concours exclusif de cet artiste, et les morceaux indiqués ci-dessous sont d'exquises et fid les reproductions de sa charmante voix.

Solos

		Cat. No.	Size
Addio, "La Bohème," Act III Puccini	in Italian	7-53027	10"
Ah! non credea mirarti, "La Sonnambula" Bellini	in Italian	2-053090	12"
Aller au bois, "Snow Maiden" Rimsky-Korsakov	in French	7-33008	10"
Aloha Oe (with Orpheus Quartet) Lilinokalani		03651	12"
Angels ever bright and fair Händel	in English	03641	12"
Bohemian Cradle Song from "Hubicka" Smetana	in English	3977	10"
Bonnie sweet Bessie Gilbert	in English	2-3212	10"
Braes o' Balquhidder Tannahill	in English	2-3119	10"
Brook, The Dolores	in English	3963	10"
Cachés dans cet asile: Berceuse, "Jocelyn" Godard	in French	2-033045	12"
Carmena: Vocal Waltz Wilson	in English	2-3015	10"
Carry me back to old Virginny (Plantation Melody) Bland	in English	03415	12"
Chanson indoue, "Sadko" Rimsky-Korsakov	in French	7-33006	10"
Colomba, La (Folk Song of Tuscany) arr. by Schindler	in Italian	7-53008	10"
Come, Beloved (Care selve, from "Atalanta") Händel	in English	03564	12"
Comin' thro' the rye (Scottish Air)	in English	2-3036	10"
Dawn Coleridge-Taylor	in English	2-3391	10"
From the land of the sky-blue water Cadman	in English	3983	10"
Hark, hark, the lark Schubert	in English	2-3241	10"

ALMA GLUCK—*continued*

Solos

			Cat. No.	Size
Have you seen but a whyte lillie grow?	Jonson	in English	2-3392	10″
Heure exquise, L'	Hahn	in French	7-33025	10″
Home, sweet home	Bishop	in English	03682	12″
Io dico no, non son paurosa (Aria di Micaëla), "Carmen"	Bizet	in Italian	2-053089	12″
Irish Love Song (with piano acc.)	Lang	in English	2-3393	10″
I'se gwine back to Dixie	White	in English	2-3198	10″
Lass with the delicate air, The	Arne	in English	2-3014	10″
Listen to the mocking bird (Bird Voices by Charles Kellog)	Winner	in English	03532	12″
Little grey home in the west ('cello obbl. by Bourdon)	Löhr	in English	2-3030	10″
Little old log cabin in the lane, The	Hays	in English	2-3394	10″
Lo! here the gentle lark (with flute obbl. and orch.)	Bishop	in English	3978	10″
(a) Long ago (b) Maid sings light, A (piano by Borden)	Macdowell	in English	2-3395	10″
Mocking bird, The—see Listen to the mocking bird				
Mon cœur s'ouvre à ta voix, "Samson et Dalila"	Saint-Saëns	in French	7-33026	10″
Mother's Prayer, The	Thomas	in English	03547	12″
My Laddie	Thayer	in English	3976	10″
My old Kentucky home (with Male Quartet)	Foster	in English	03533	12″
Natoma: Spring Song (I list the trill of golden throat)	Herbert	in English	03348	12″
Oh! che volo d'augelli: Ballatella, "Pagliacci"	Leoncavallo	in Italian	2-053066	12″
Oh, sleep! why dost thou leave me? "Semele"	Händel	in English	03474	12″
Old Black Joe	Foster	in English	03467	12″
Parla! Valse cantabile (Oh! Speak)	Arditi	in Italian	2-053091	12″
Perfect Day, A	Jacobs-Bond	in English	2-3240	10″

ALMA GLUCK—*continued*

Solos

			Cat. No.	Size
Quando me'n vo soletta per la via, "La Bohème," Act II	Puccini	in Italian	7-53021	10″
Red, red rose	Cottenet	in English	3964	10″
Rossignols amoureux	Rameau	in French	2-033034	12″
Serenata, La (with violin, flute and harp acc.)	Tosti	in Italian	7-53009	10″
She wandered down the mountain side	Clay	in English	03563	12″
Song of the chimes (Cradle Song)	Worrell	in English	3995	10″
Song of the Shepherd Lehl, "Snow Maiden"	Rimsky-Korsakov	in English	2-3396	10″
Such a li'l' fellow	Dichmont	in English	2-3258	10″
Swallows, The	Cowen	in English	2-3016	10″
Sylvelin, Op. 55, No. 1 (English version by F. H. Martens)	Sinding		2-3397	10″
Tu: Habanera (To you: a song of Havana)	Fuentes	in Spanish	7-63004	10″
Two Folk Songs of Little Russia, arr. by Zimbalist			2-3398	10″
When love is kind	Moore	in English	3987	10″
Will o' the wisp	Spross	in English	3980	10″

Gluck with Zimbalist (Violinist)

Angel's Serenade	Braga	in English	03349	12″
Ave Maria	Bach-Gounod	in Latin	03347	12″
Bonheur est chose légère, Le	Saint-Saëns	in French	7-33011	10″
Chanson hébraique	Pasterlack	in Hebrew	7-13360	10″
Elégie (Song of Mourning)	Massenet	in French	7-33005	10″
Fiddle and I	Goodeve	in English	03565	12″
Hatikva (Our Hope): Zionist Hymn		in Hebrew	2-3333	10″
In the hour of trial: Hymn Tune, "Penitence"	Lane	in English	2-3399	10″
Lost Chord, The	Sullivan	in English	03643	12″
Nil, Le	Leroux	in French	2-033038	12″
Old folks at home (Swanee River), (with violin obbl., Dvorak's Humoresque)	Foster	in English	2-3107	10″

ALMA GLUCK—*continued*

Solos

			Cat. No.	Size
Romance orientale	Rimsky-Korsakov	in French	7-33027	10″
Rosary, The	Nevin	in English	2-3225	10″
Sing me to sleep (with String Quartet)	Greene	in English	03555	12″

Duets

Gluck and Caruso

Libiamo ne'lieti calici (Brindisi), "La Traviata," Act I	Verdi	in Italian	7-54006	10″

Gluck and Homer

Abide with me	Monk	in English	3-4063	10″
Belle nuit, o nuit d'amour (Barcarolle), "Les Contes d'Hoffmann"	Offenbach	in French	7-34003	10″
Crucifix	Faure	in French	2-034025	12″
I need Thee every hour	Lowry	in English	2-4325	10″
Life's dream is o'er (music to "Alice, where art thou?")		in English	2-4247	10″
Long, long ago	Bayly	in English	2-4403	10″
Mira, o Norma, ai tuoi ginocchi "Norma"	Bellini	in Italian	2-054069	12″
O, that we two were maying, Op. 2, No. 8	Nevin	in English	3-4064	10″
Passage Birds' Farewell	Hildach	in English	3-4065	10″
Quis est Homo, "Stabat Mater"	Rossini	in Latin	2-054103	12″
Rock of ages	Hastings	in English	3-4066	10″
Whispering Hope	Hawthorne	in English	2-4267	10″

Gluck and Reimers

Au clair de la lune	Lully	in French	7-34004	10″

EMILIO DE GOGORZA

(Baritone)

One of the best known baritones on the continent of America. Emilio de Gogorza is famous for a well-trained voice and artistic interpretation. He sings a remarkable variety of music with admirable skill and unimpeachable good taste, both these qualities being conspicuous in the "*His Master's Voice*" records by this artiste. His rendering of the "Toreador Song" and "O Sole mio" are exceptionally fine, and reveal masterly powers. De Gogorza makes records exclusively for "*His Master's Voice.*"

Emilio de Gogorza est un des barytons les plus connus en Amérique pour sa voix bien travaillée et son interprétation dramatique. Il chanta les genres musicaux les plus variés avec une remarquable habileté et un goût irréprochable, et ces deux qualités sont fidèlement reproduites dans les disques enregistrés par "*La Voix de son Maître.*"

Les interprétations de l'air du "Toréador" et de "Sole mio" sont magistrales et révèlent les plus grandes qualités d'artiste. De Gogorza chante exclusivement pour le "Gramophone."

Solos

			Cat. No.	Size
Absent	Tirindelli	in English	5-2096	10″
Air du Sonneur, "Patrie"	Paladilhe	in French	2-032004	12″

EMILIO DE GOGORZA—*continued*

Solos

		Cat. No.	Size
Beauty's eyes — Tosti	in English	5-2097	10″
Canto del Presidiario — Alvarez	in Spanish	2-062004	12″
Caro mio ben — Giordani	in Italian	052177	12″
Chanson de Fortunio: Serenade — Offenbach	in French	7-32021	10″
Clang of the forge — Rodney	in English	5-2098	10″
Comme se canta a Napule — Mario (in Neapolitan dialect)		7-52074	10″
Could I? — Tosti	in English	5-2099	10″
(a) Deh! vieni alla finestra: Serenata, "Don Giovanni, Act II — Mozart	in Italian	2-052159	12″
(b) Serenata di Mefistofele, "La Damnation de Faust" — Berlioz	in French		
Dio possente, dio d'amor (Invocation de Valentin, "Faust") — Gounod	in Italian	052212	12″
Dormi pure: Serenata — Scuderi	in Italian	2-052160	12″
Drink to me only with thine eyes — Hullah	in English	02840	12″
El celoso — Alvarez	in Spanish	7-62014	10″
Eri tu che macchiavi quell'anima, "Un Ballo in Maschera" — Verdi	in Italian	2-052161	12″
For all eternity — Mascheroni	in English	5-2100	10″
Garden of Sleep, The — de Lara	in English	5-2101	10″
God, my Father, "Sept Paroles du Christ" — Dubois	in English	02110	12″
Holy City, The — Adams	in English	02841	12″
Il balen del suo sorriso, "Il Trovatore" — Verdi	in Italian	052260	12″
Juanita — Norton	in English	5-2102	10″
Largo al factotum della città, "Il Barbiere di Siviglia" — Rossini	in Italian	2-052162	12″
Lina: Chanson Napolitaine (Neapolitan Song) — Symiane	in French	7-32022	10″
Linda mia (Spanish Folk Song)	in Spanish	7-62016	10″
Lost Chord, The — Sullivan	in English	02842	12″
Magic Song, The (Das Zauberlied) — Meyer-Helmund	in English	02843	12″
Mandolinata, La — Paladilhe	in Italian	7-52020	10″

EMILIO DE GOGORZA—*continued*

Solos

			Cat. No.	Size
Mi niña	Guetary	in Spanish	2-062000	12″
'Mong the green Irish hills	Freese	in English	02644	12″
Mother o' mine	Tours	in English	02844	12″
The lark now leaves its watery nest	Parker	in English		
Noche serena (Mexican Folk Song)		in Spanish	7-62017	10″
Non è ver	Mattei	in Italian	2-052109	12″
Oh, song divine	Temple	in English	02845	12″
O sole mio	Di Capua	in Italian	052216	12″
O sole mio	Di Capua	in Italian	7-52015	10″
O vin, dissipe la tristesse, "Hamlet"	Thomas	in French	032076	12″
Paloma, La	Yradier	in Spanish	2-062005	12″
Pari siamo, "Rigoletto"	Verdi	in Italian	052215	12″
Partida, La	Alvarez	in Spanish	2-062006	12″
Pipes of Pan, The	Elgar	in English	02628	12″
Preguntale a las estrellas (Mexican Folk Song)		in Spanish	7-62018	10″
Promesse de mon avenir, "Roi de Lahore"	Massenet	in French	2-032046	12″
Sally in our Alley (Hatton-Boosey Version), (Old English Ballad)	Carey	in English	4-2714	10″
Santa Lucia (Neapolitan Folk Song)		in Italian	7-52105	10″
Serenata di Mefistofele—see "Deh! vieni alla finestra"				
Sevillana, La	Yradier	in Spanish	7-62019	10″
Si può? (Prologo), "Pagliacci"	Leoncavallo	in Italian	7-52137	10″
Tempestad, La (Monólogo)	Chapí	in Spanish	7-62020	10″
Teresita mia (Spanish Folk Song)		in Spanish	7-62021	10″
That's why my heart is calling you	Motzan	in English	4-2989	10″
Thou art near me, Margarita	Meyer-Helmund	in English	5-2104	10″
Votre toast je peux vous le rendre (Chanson du Toréador), "Carmen"	Bizet	in French	032031	12″
Viking Song	Coleridge-Taylor	in English	5-2105	10″

EMILIO DE GOGORZA—*continued*

Solos

			Cat. No.	Size
Vision fugitive, "Hérodiade"	Massenet	in French	032120	12″
When dull care	Wilson	in English	5-2106	10″
Where'er you walk, "Semele"	Händel	in English	02131	12″

Duets

De Gogorza and Caruso

A la luz de la luna	Anton	in Spanish	2-064001	12″

De Gogorza and Eames

Là ci darem la mano, "Don Giovanni"	Mozart	in Italian	054071	12″
Là dove prende amor ricetto, "Il Flauto Magico"	Mozart	in Italian	054072	12″

De Gogorza and Van Hoose

Solo, profugo, reietto, "Marta"	Flotow	in Italian	2-054104	12″

Trio

De Gogorza, Van Hoose and Journet

Que voulez-vous, Messieurs? (Duel), "Faust"	Gounod	in French	2-034030	12″

MARIE HALL

(Violinist)

Marie Pauline Hall was born at Newcastle-on-Tyne in 1884. She studied first under her father, who was a harpist in the Carl Rosa Orchestra, and later under Sir Edward Elgar and Max Mossel.

In 1899 she gained distinction at the Royal Academy of Music, and was enabled to further her studies under Professor Johann Kruse. Later, on the introduction of Kubelik, she was admitted to the Prague Conservatoire of Music, where she completed her musical studies under the celebrated Professor Ševčik.

Miss Hall made her *début* in 1902. When she appeared in London soon afterwards, she was acclaimed the first of living English violinists.

The "*His Master's Voice*" records by Miss Marie Hall are beautifully clear and are characterised by that crystalline purity of tone for which this artiste is noted.

Marie Paulina Hall naquit en 1884 à Newcastle-on-Tyne. Elle fut d'abord l'élève de son père qui était harpiste à l'orchestre Carl Rosa, puis étudia ensuite avec Sir Edward Elgar et Max Mossel.

En 1889, elle obtint un diplôme à l'Académie Royale de Musique et elle continua ses études avec le professeur Johann Kruse. Plus tard, sur la recommandation de Kubelik, elle compléta ses études musicales avec le célèbre professeur Ševčik.

Miss Hall fit ses débuts en 1902. Elle vint peu après à Londres où elle fut proclamée la première violoniste de l'Angleterre.

Les disques enregistrés par Miss Marie Hall à la marque "*La Voix de son Maître*" sont merveilleusement clairs et se caractérisent par la pureté cristalline du son qui a fait la renommée de cette artiste.

MARIE HALL—*continued*

Solos

			Cat. No.	Size
(a) Bourreé (b) L'abeille		Händel Schubert	D76	12″
Jota Aragonesa, Op. 27		Sarasate		
Cavatina		Raff	D77	12″
Moto perpetuo		Paganini		
Canzonetta, Op. 6		d'Ambrosio	E15	10″
Serenade		d'Ambrosio		
Concerto for Violin in B minor, Op. 61 (acc. by the Symphony Orchestra, conducted by the composer)	Allegro	Elgar	D79	12″
Ditto	Andante	Elgar		
Ditto	Allegro molto	Elgar	D80	12″
Ditto	Cadenza (lento)	Elgar		
Cygne, Le		Saint-Saëns	E17	10″
Humoreske		Aulin		
Minuet		Beethoven	E18	10″
Précieuse, La		Kreisler		
Romance, Op. 9		d'Ambrosio	D78	12″
Sarabande et Tambourin		Leclaire		

MARK HAMBOURG

(Pianist)

Mark Hambourg was born in 1879 at Bogoutchar in the province of Voronej in Southern Russia. After a thorough training at the hands of his father, Professor Michael Hambourg, he made his *début* as a prodigy pianist in Moscow. He visited Australia, France and America, and in 1901 settled down in London. Here he is one of the favourites of the concert platform, his recitals being one of the features of each season; and his fine "*His Master's Voice*" records display the artiste's strong individuality in striking fashion. Mark Hambourg has now become a British subject.

Mark Hambourg naquit en 1879 à Bogoutchar (Province de Voronej) dans la Russie du Sud. Après de sérieuses études faites avec son père, le professeur Michael Hambourg, il débuta à Moscou et passa tout de suite pour un prodigieux pianiste.

Pendant les années suivantes, il visita l'Australie. la France, l'Amérique, et, en 1901, il s'installa à Londres.

En cette ville, il est un des artistes les plus aimés; ses auditions comptent parmi les événements de chaque saison, et ses disques enregistrés par le "Gramophone" démontrent d'une frappante façon la forte personnalité de cet artiste. Mark Hambourg est maintenant devenu sujet anglais.

Solos

		Cat. No.	Size
Liebesträume	Liszt	D64	12″
(a) Oiseau Prophète, L'	Schumann		
(b) Patrol March, "Ruins of Athens" arr. Rubinstein	Beethoven		

MARK HAMBOURG—*continued*

Solos

		Cat. No.	Size
Norwegian Bridal March, Op. 19, No. 2	Grieg	D68	12″
(a) Pastorale (b) Capriccio	Scarlatti		
Prelude in C sharp minor, Op. 3, No. 2	Rachmaninov	D70	12″
Sonata in C major, Op. 2, No. 3 (Last Movement)	Beethoven		
Waltz in A flat, Op. 42	Chopin	D71	12″
(a) Waltz in D flat (b) Etude in G flat	Chopin		

Trios, etc.

Hambourg, Hayward and Warwick Evans

Presto from Trio in G major, Part I, Op. 1, No. 2	Beethoven	D60	12″
Scherzo from Trio in D minor, Op. 40	Mendelssohn		
Theme and Variations from Trio in A minor, Op. 50, Part I	Tchaikóvsky	D61	12″
Theme and Variations from Trio in A minor, Op. 50, Part II	Tchaikóvsky		

Hambourg, Hayward, Warwick Evans, Kinze, and Bridge

Scherzo from Quintet, Op. 44 in E flat	Schumann	D62	12″
Scherzo from Quartet, Op. 41 in B flat	Saint-Saëns		

JASCHA HEIFETZ

(Violinist)

To few it is given, while still on the threshold of life, to achieve the success which comes ordinarily—if it comes at all—only after maturity and experience. Yet that is what Jascha Heifetz has accomplished. He began playing the violin at three, completed the course at the Royal Music School in Vilna, at the age of seven, and, after study with Professor Leopold Auer in Petrograd, was a mature artiste at the age of ten. His tour through Russia was a triumph; the keenest critics of Europe had nothing but praise for him. And now after terrible experiences in escaping from Russia to the United States, by way of Siberia, during the war, he has conquered America. Not yet twenty, he ranks with the greatest violinists of the day. His technique is flawless; the intonation is

Peu de gens, encore au seuil de la vie sont appelés à rencontrer le succés qui ne vient ordinairement, et encore quand il vient, qu'à l'âge mûr, et avec expérience acquise. Cependant, c'est ce qui est arrivé à Jascha Heifetz. A l'âge de 3 ans, il commençait à jouer du violon, à 7 ans il terminait ses études à l'Ecole Royale de musique de Vilna, et après avoir travaillé sous la direction du Professeur Léopold Auer à Pétrograd, il est devenu, à 10 ans, un artiste accompli.

Une tournée en Russie fut pour lui un triomphe. Il s'attira les louanges des plus distingués critiques de l'Europe. Et maintenant, après un voyage plein de périls, il a échappé de Russie aux Etats Unis en passant par la Sibérie.

Il n'a pas encore vingt ans, et il prend rang parmi les plus grands violonistes de l'époque. Sa technique est sans défaut, son exécution parfaite,

JASCHA HEIFETZ—*continued*

perfect, the quality of tone superb and entirely individual, phenomenal mastery over bow and violin having been vouchsafed him in childhood by a beneficent Nature for once bent upon creating a perfect model. Over and above all that the ageless insight of genius makes his interpretations so full of poetic charm and true artistic beauty.

il sait émettre des sons uniques; c'est un maître accompli sur l'archet et le violon, excellemment doué dès son enfance, la Nature bienveillante ayant créé un modele parfait d'artiste. Avant tout, c'est ce génie précoce, devançant l'âge mûr, qui rend son interprétation si pleine de charme poétique, et d'artistique beauté.

Solos

		Cat. No.	Size
Ave Maria	Schubert-Wilhelmj	2-07980	12″
Capricieuse, Op. 17	Elgar	4-7951	10″
Chorus of Dervishes, "Ruins of Athens"	Beethoven	4-7939	10″
Guitarre, Op. 45, No. 2	Moszkovski-Sarasate	4-7952	10″
Hebrew Melody	Achron	2-07981	12″
Méditation	Glazounov	4-7940	10″
Moto perpetuo (Allegro de Concert), Op. 11	Paganini	2-07963	12″
On wings of song	Mendelssohn	2-07982	12″
Romance from Concerto in D minor	Wieniavski	3-07912	12″
Ronde des lutins, La	Bazzini	2-07962	12″
Scherzo Tarantelle, Op. 16	Wieniavski	2-07961	12″
Spanish Dance, Op. 21, No. 1	Sarasate	2-07966	12″
Turkish March, "Ruins of Athens"	Beethoven	4-7941	10″
Valse Bluette	Drigo, arr. Auer	4-7938	10″

FRIEDA HEMPEL

(Soprano)

Frieda Hempel became a favourite of the public by her sweet voice and brilliant rendering of difficult coloratura cadences.

Her *début* in opera during the 1913 Beecham season at Drury Lane was a notable event, her singing in "Rosenkavalier" and as the Queen of the Night in the "Magic Flute" causing a great sensation. She is a great favourite in North and South America.

This gifted artiste renders excellent account of herself in records made for "*His Master's Voice*," the "Ernani" (Cavatina) selection especially being wonderfully sweet and expressive.

Madame Frieda Hempel a conquis le public par sa voix douce et par sa brillante interprétation des trilles les plus difficiles.

Ses débuts en Angleterre eurent lieu en 1913 pendant la saison Beecham à Drury Lane où ses interprétations de "Rosenkavalier" et le rôle de la Reine de la Nuit dans "La Flûte Enchantée" firent une tres grande impression. Elle est très appréciée aussi dans les Amériques du Nord et du Sud.

La voix de cette artiste accomplie est très fidelement reproduite par les disques "*La Voix de son Maître*," et tout particulièrement la collection "Ernani" est merveilleusement douce et expressive.

FRIEDA HEMPEL —*continued*

Solos

		Cat. No.	Size
Ah! fors' è lui che l'anima, "La Traviata," Act I Verdi	in Italian	2-053100	12"
Bacio, Il: Valse brillante Arditi	in Italian	043261	12"
Bird Song, The Söderberg	in English	2-3400	10"
Cavatina, "Ernani"—see Surta è la notte			
Charmant Oiseau (Couplets du Mysoli), "La Perle du Brésil" David	in French	033126	12"
Last rose of summer, The (introduced into Flotow's opera "Martha"	in English	03684	12"
Melody in F (Vocal version, "Voices of the Woods") Rubinstein	in English	2-3402	10"
Oh d'amor messaggera: Valzer, "Mirella" Gounod	in Italian	053290	12"
Où va la jeune Hindoue? "Lakmé" Delibes	in French	033144	12"
Parla! (Valse cantabile) Arditi	in Italian	2-053098	12"
Qui la voce sua soave, "I Puritani" Bellini	in Italian	7-53012	10"
Robert! toi que j'aime (Cavatina), "Robert le Diable" Meyerbeer	in French	033165	12"
Surta è la notte, "Ernani" Verdi	in Italian	053265	12"
Vien, diletto, è in ciel, "I Puritani" Bellini	in Italian	053289	12"
Vilanelle, La del Acqua	in French	033127	12"
Volta la terrea fronte alle stelle, "Un Ballo in Maschera," Act I Verdi	in Italian	7-53026	10"
When I was seventeen (Swedish Folk Tune) Liljebjörn	in English	2-3403	10"
Wine, Women and Song Waltz Strauss	in Italian	2-053152	12"

Quartet

Hempel, Caruso, Rothier and De Segurola (and Chorus)

La rivedrà nell'estasi, "Un Ballo in Maschera," Act I Verdi	in Italian	2-054052	12"

Quintet

Hempel, Caruso, Duchêne, Rothier and De Segurola

E scherzo, od è follia, "Un Ballo in Maschera," Act I Verdi	in Italian	2-054050	12"

JOSEF HOLLMAN

('Cellist)

Josef Hollman was born at Maastricht, Holland, in 1852. After study in Brussels and at the Paris Conservatoire, he made his first appearance at The Hague, where he had the honour of playing before the late King William III. He is to-day, without doubt, one of the greatest of living 'cellists, his tone and technique being superb.

Apart from his great skill as a 'cellist, he has composed many pieces for this delightful instrument, and also several songs with 'cello obbligato.

All lovers of the 'cello should be sure to hear the beautiful records given below.

Joseph Hollman naquit à Maestricht (Hollande) en 1852. Après avoir étudié aux Conservatoires de Paris et de Bruxelles il fit ses débuts à La Haye où il eut l'honneur de jouer devant le roi Guillaume III.

Les sons qu'il tire de son instrument et sa technique sont superbes, et sans aucun doute, il peut être considéré comme un des plus grands violoncellistes contemporains.

En dehors de son grand talent d'exécutant, il a composé beaucoup de morceaux pour violoncelle, et plusieurs chants avec solo.

Tous les amateurs de violoncelle devrout d'entendre les beaux disques énumérés ci-dessous.

Solos

		Cat. No.	Size
Andante religioso (piano acc.)	Hollman	D260	12″
Petite Valse	Hollman		
Sérénade	Block	D261	12″
Träumerei	Schumann		

LOUISE HOMER

(Contralto)

Louise Homer was born at Pittsburg, U.S.A., and made her *début* as "Leonora" in "Favorita" in 1898; she was very soon engaged for Covent Garden, and thence she went to Brussels. She, however, returned to London again at the close of 1899, and was invited to sing before Queen Victoria at Buckingham Palace. She has sung for many seasons past at the Metropolitan Opera House, New York.

Mme. Homer's rich voice is fortunately preserved to Europe by the magnificent "*His Master's Voice*" records, especially in concerted numbers, This artiste makes "*His Master's Voice*" records exclusively.

Louise Homer naquit à Pittsburg Etats Unis et fit ses débuts en 1898 dans le rôle de Léonora de la Favorite; elle fut puis engagée à Covent Garden, et alla ensuite à Bruxelles.

A la fin de l'année 1900 elle revint à Londres et fut invitée à chanter devant la reine Victoria au "Buckingham Palace." Elle fut engagée pendant les dernières saisons au Metropolitan Opera de New-York.

Très heureusement la magnifique voix de Madame Homer est conservée en Europe grâce aux disques parfaitement enregistrés par "*La Voix de son Maître*," pour laquelle elle chante exclusivement.

Sung in English unless otherwise stated

Solos

		Cat. No.	Size
Amour, viens aider, "Samson et Dalila" in French	Saint-Saëns	2-033073	12″
Annie Laurie	Scott	2-3085	10″

LOUISE HOMER—*continued*

Solos

		Cat. No.	Size
At Parting	Rogers	2-3404	10″
Banjo Song	Homer	2-3405	10″
(a) Boats sail on the rivers (b) Sing to me, sing	Homer	2-3406	10″
Che farò senza Euridice, "Orfeo ed Euridice" in Italian	Gluck	2-053153	12″
Fac ut portem, "Stabat Mater" in Latin	Rossini	2-053154	12″
Flee as a bird	Dana	2-3407	10″
He shall feed His flock, "Messiah"	Händel	03686	12″
He was despised, "Messiah"	Händel	03687	12″
I cannot sing the old songs	Claribel	2-3077	10″
Janet's Choice	Claribel	2-3408	10″
Last Night	Kjerulf	2-3409	10″
Le parlate d'amor (Flower Song), "Faust" in Italian	Gounod	7-53028	10″
Lost Chord, The	Sullivan	03688	12″
Love's old sweet song	Molloy	03689	12″
Mon cœur s'ouvre à ta voix, "Samson et Dalila" in French	Saint-Saëns	2-033074	12″
My heart ever faithful	Bach	03690	12″
Nobil signori, salute! "Gli Ugonotti" in Italian	Meyerbeer	2-053155	12″
Oh, promise me, "Robin Hood"	De Koven	2-3410	10″
Oh, rest in the Lord, "Elijah"	Mendelssohn	03691	12″
Old Black Joe	Foster	03692	12″
Quando a te lieta, "Faust" in Italian	Gounod	2-053157	12″
Stride la vampa! la folla indomita, "Il Trovatore" in Italian	Gounod	7-53005	10″
There is a green hill far away	Gounod	03693	12″
Voce di donna o d'angelo, "La Gioconda" in Italian	Ponchielli	2-053156	12″

LOUISE HOMER—*continued*

Duets

Homer and Caruso

		Cat. No.	Size
Sung in Italian			
Aida, a me togliesti, "Aida"	Verdi	2-054094	12"
Ai nostri monti ritorneremo, "Il Trovatore"	Verdi	054198	12"
Già i sacerdoti adunansi, "Aida"	Verdi	2-054015	12"
Mal reggendo all'aspro assalto, "Il Trovatore"	Verdi	2-054017	12"

Homer and Farrar

Sung in Italian			
Alla capanna andiamo	Campana	2-054044	12"
Tutti i fior, "Madama Butterfly"	Puccini	054126	12"

Homer and Gadski

Sung in Italian			
Alla pompa, che s'appresta, "Aida"	Verdi	2-054101	12"
Fu la sorte dell'armi, "Aida"	Verdi	2-054102	12"
Su e con me vieni, cara, "Orfeo ed Euridice"	Gluck	054456	12"

Homer and Gluck

Sung in English unless otherwise stated			
Abide with me	Monk	3-4063	10"
Belle nuit, o nuit d'amour (Barcarolle), "Les Contes d'Hoffmann" in French	Offenbach	7-34003	10"
Crucifix in French	Faure	2-034025	12"
I need Thee every hour	Lowry	2-4325	10"
Life's dream is o'er (music to "Alice, where art thou?")	Ascher	2-4247	10"
Long, long ago	Bayly	2-4403	10"

LOUISE HOMER—*continued*

Duets

Homer and Gluck

Sung in English unless otherwise stated

		Cat. No.	Size
Mira, o Norma, ai tuoi ginocchi, "Norma" in Italian	Bellini	2-054069	12″
O, that we two were maying, Op. 2, No. 8	Nevin	3-4064	10″
Passage Birds' Farewell	Hildach	3-4065	10″
Quis est Homo, "Stabat Mater" in Latin	Rossini	2-054103	12″
Rock of Ages	Hastings	3-4066	10″
Whispering Hope	Hawthorne	2-4267	10″

Trio

Homer, Caruso and Journet

Sung in French

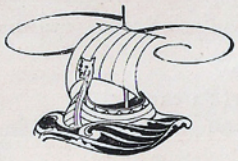
Je viens célébrer la victoire," Samson et Dalila"	Saint-Saëns	2-034026	12″

Quartet

Homer, Caruso, Scotti, Abbott, and Chorus

Sung in Italian

Bella figlia dell' amore," Rigoletto"	Verdi	054117	12″



THE LATE PROF. JOSEPH JOACHIM

(Violinist)

Joseph Joachim was born in 1831, and died in 1907. He received his first violin lessons from Servaczynski at Prague, and later on from Jos. Böhm. When only twelve years old he appeared with the greatest success, Mendelssohn himself accompanying at the piano.

Joachim was considered in his day to be the leading violinist of the classical school, and was everywhere acclaimed with enthusiasm. He was very popular in England where he played every season. The memory of his inspired playing, perfect technique and grand tone is cherished by all music-lovers.

Joseph Joachim naquit en 1831 et mourut en 1907.

Il commença par étudier le violon sous la direction de Servaczynski à Prague puis fut l'élève de Jos. Böhm, plus et à l'âge de 12 ans il joua avec le grand succès, Mendelssohn lui-même l'accompagna au piano.

Joseph Joachim fut considéré de son temps comme le premier violoniste de l'ecole classique, et partout il fut acclamé avec enthousiasme. Il fut également très populaire en Angleterre où il joua tous les ans. Son jeu si inspiré et sa parfaite technique resteront gravés dans les mémoires de tous les mélomanes.

		Cat. No.	Size
Hungarian Dance, D minor, No. 2	Brahms	D88	12″

NOTE.—This was recorded a great many years ago and the record by no means compares with our modern standard.

We are leaving the record in our catalogue for the sake of those who wish to hear the technique of this great master musician.

EDWARD JOHNSON (Eduardo di Giovanni)

(Tenor)

Edward Johnson was born in Canada, of Welsh-Irish parentage, but spent his boyhood in New York. He was a natural singer. He went to Paris and later to Florence where he studied under Vincenzo Lombardi. In 1912 he made his operatic *début* in Padua under the stage name of Eduardo di Giovanni. He sang not only the rôle of "Parsifal" at La Scala in Milan, under Anton Fuchs, but scored a big success in a French Opera, when he made the first successful Italian representation of Pelleas at the Costanzi theatre in Rome. In early 1919 he created Montemezzi's "La Nave" at La Scala. He was chosen by Puccini for the first presentations of his triad of short operas, "Il Tabarro," "Gianni Schicchi" and "Suor Angelica."

He has been to South America, where he sang in Buenos Aires, Montevideo, and Rio de Janeiro. In 1917, he was in Spain. In early 1919 he sang in concert in Italy with Toscanini. He followed by making some superb records.

Edward Johnson naquit au Canada de parents gallois-irlandais, et passa son enfance à New-York. Possédant une fort belle voix il alla à Paris, puis à Florence, où il étudia avec Vincenzo Lombardi. Sous le nom de théâtre de Eduardo di Giovanni, il débuta dans l'Opéra à Padoue en 1912. Non seulement il a chanté le rôle de "Parsifal" à la Scala de Milan, sous la direction d'Anton Fuchs, mais il obtint un grand succès dans Pelléas, lors de la première représentation de cet opéra français en Italie au théâtre Costanzi à Rome. Au début de 1919 il créa à la Scala "La Nave" de Montemezzi. Puccini le choisit pour donner les premières représentations de ses trois petits opéras: "Il Tabarro," "Gianni Schicchi" et "Suor Angelica."

Edward Johnson a été en Amérique du Sud, chantant à Buénos-Ayres, Montevideo, et Rio de Janeiro. En 1917 il était en Espagne. Dans les premiers jours de 1919 il chanta en Italie avec Toscanini. Dans la suite il fit de superbes disques.

EDWARD JOHNSON—*continued*

Solos

		Cat. No.	Size
Her bright smile haunts me still. Wrighton	in English	5-2147	10″
Vesti la giubba, " Pagliacci " Leoncavallo	in Italian	7-52149	10″

MARCEL JOURNET

(Bass)

Journet, born in 1868 at Nice, studied under Seghettini and made his *début* at Bézières, Belgium, in 1891. In 1893 he appeared at Montpellier, and sang in London in 1897.

He was again in London in 1905 and, in consequence of Plançon's illness, was called upon to take that great singer's place. He proved himself more than equal to the occasion, establishing himself as a favourite artiste for many seasons subsequently at Covent Garden.

Marcel Journet né en 1868 à Nice fut l'élève de Seghettini. C'est en 1891 qu'il fit ses débuts à Bézières (Belgique) En 1893 il était engagé à Montpellier, et c'est en 1897 qu'il chanta à Londres.

En 1905 il était à Londres lorsque Plançon étant tombé malade, il fut appelé à prendre la place de ce grand artiste. Il se montra à la hauteur de sa tâche, et ensuite pendant plusieurs années, il fut très estimé à " Covent Garden."

MARCEL JOURNET—*continued*

He has also appeared at the Metropolitan Opera House, New York. The Paris Opera secured his services in 1908, when he became one of the important members of that great Company.

Journet has a very large repertory, particularly in French and Italian opera, and is at home in the most diverse parts. He is the possessor of a superb voice and a highly artistic temperament, and is an actor with a sense of humour which does him excellent service in what are known as character parts. His name is famous everywhere as one of the greatest basses of his time.

The Journet "*His Master's Voice*" records reveal his splendid gifts and easy delivery to perfection. This singer is *exclusive* to "*His Master's Voice.*"

Il chanta également au " The Metropolitan Opera House " de New-York, et en 1908, il fut engagé au grand Opéra de Paris où il tint une place très importante.

Journet a un très grand répertoire, surtout en ce qui concerne les opéras français et italiens, et il interprète avec aisance les rôles les plus différents.

Il possède une voix superbe et un tempérament réellement théâtral ; c'est d'autre part un artiste qui a le sens de l'humour, ce qui lui permet de bien interpréter le rôles de caractères. Son nom est célèbre et il passe pour une des meilleurs basses de notre temps.

Les disques "*La Voix de son Maître*" révèlent parfaitement ses splendides dons. Cet artiste chante exclusivement au Gramophone.

Solos

		Cat. No.	Size
Abbietta zingara, " Il Trovatore" Verdi	in Italian	2-052163	12"
Air de la lettre, " Cléopâtre," Act II Massenet	in French	7-32023	10"
Ave, Signor (Prologo), " Mefistofele" Boito	in Italian	7-52138	10"
Brabançonne, La (Belgian National Song) Campenhont	in French	7-32024	10"
Chanson des peupliers Doria	in French	3-32518	10"
Chant patriotique belge 18th Century	in French	7-32025	10"
Chant de guerre cosaque Massenet	in French	7-32026	10"
Chi mi dirà di che il bicchier (Canzone del Porter)," Marta,"Act III Flotow	in Italian	2-52515	10"
Clairon, Le (Chant du Soldat) André	in French	2-032047	12"
Cor, Le Flégier	in French	2-032048	12"
Demoni fatali, fantasmi d'orror : Valse infernale," Roberto il Diavolo" (with Opera chorus) Meyerbeer	in French	032278	12"
Deux Grenadiers, Les Schumann	in French	032037	12"

MARCEL JOURNET—*continued*

Solos

			Cat. No.	Size
Fleurissait une rose (Légende de la Sauge), " Jongleur de Notre-Dame "	Massenet	in French	032118	12"
Flibustier, Le	Georges	in French	7-32027	10"
Himno Nacional Argentino		in Spanish	7-62022	10"
Hymne National Serbe (National Air of Serbia), " Boze pravde ti sto spasc " (God in His Goodness)	Jenko	in Serbian	2-012022	12"
Il était temps sous le feuillage sombre (Invocation)," Faust," Act II	Gounod	in French	7-32002	10"
Infelice ! e tuo credevi, "Ernani"	Verdi	in Italian	052093	12"
Inno di Mameli (Italian National Hymn)		in Italian	7-52093	10"
Isis ! c'est l'heure où sur la terre (Invocation), " La Flûte Enchantée "	Mozart	in French	7-32028	10"
La colunnia è un venticello," Il Barbiere di Siviglia "	Rossini	in Italian	2-052164	12"
La haine et la colère (Air du Grand Prêtre),"La Flûte Enchantée"	Mozart	in French	2-032049	12"
Lakmé, ton doux regard se voile, " Lakmé "	Delibes	in French	032021	12"
Légende de la Sauge—see Fleurissait une rose				
Marche Lorraine	Ganne	in French	7-32029	10"
Marseillaise, La	De L'Isle	in French	032038	12"
Nella bionda egli ha l'usanza, " Don Giovanni "	Mozart	in Italian	2-052165	12"
Ninna, nanna (Berceuse), " Mignon "	Thomas	in French	2-032050	12"
O salutaris Hostia	Luce	in Latin	2-052166	12"
Père de la Victoire, Le (an old French Patriotic Song with new text dedicated to General Joffre)	Ganne	in French	7-32030	10"
Pie Jesu, " Requiem," Op. 48	Faure	in Latin	7-52139	10"

MARCEL JOURNET—*continued*

Solos

		Cat. No.	Size
Pif, paf, pouf, " Les Huguenots," Act I Meyerbeer	in French	2-032051	12"
Rameaux, Les Faure	in French	2-032052	12"
Scintille diamant (Air de Dapertutto), " Les Contes d'Hoffmann," Act II Offenbach	in French	032073	12"
Sérénade Mephistophele — see Vous qui faites l'endormie			
Son lo spirito che nega : Ballata del fischio, " Mefistofele " Boito	in Italian	2-052039	12"
Splendon più belle in ciel le stelle," La Favorita " Donizetti	in Italian	2-052167	12"
Veau d'or, Le, " Faust " Gounod	in French	7-32001	10"
Vecchia zimarra, " La Bohème " Puccini	in Italian	2-52516	10"
Vous qui faites l'endormie, " Faust " Gounod	in French	032036	12"

Duets

Journet and Amato

A votre santé ! (Scène des épées), " Faust " Gounod	in French	2-034014	12"
Suoni la tromba, e intrepido, "I Puritani" Bellini	in Italian	2-054033	12"

Journet and Ancona

Suoni la tromba, e intrepido, "I Puritani" Bellini	in Italian	054135	12"

Journet and Caruso

Crucifix Faure	in French	2-034013	12"
O merveille, " Faust " Gounod	in French	2-034000	12"
Solo, profugo, reietto, " Marta" Flotow	in Italian	2-054010	12"

MARCEL JOURNET—*continued*

Duets

Journet and Clement

		Cat. No.	Size
Au fond du temple saint, "Les Pêcheurs de Perles"	Bizet	2-034031	12″

Journet and Farrar

Sung in French

Duo des hirondelles: Duet, "Mignon"	Thomas	2-034028	12″
Elle ouvre sa fenêtre (Scène du Jardin), Finale, "Faust"	Gounod	2-034007	12″
Que dirai-je alors au Seigneur? (Scène de l'Eglise), Part II, "Faust"	Gounod	2-034008	12″
Seigneur, daignes permettre (Scène de l'Eglise), Part I, "Faust"	Gounod	2-034009	12″

Journet and Martinelli

Sung in Italian

Ah! Matilde, io t'amo e amore, "Guglielmo Tell"	Rossini	2-054068	12″

Trios

Journet, Alda and Caruso

Sung in Italian

Qual voluttà trascorrere, "I Lombardi"	Verdi	2-054029	12″

Journet, Caruso and Farrar

Sung in French

Alerte! ou vous êtes perdus (Trio final), "Faust"	Gounod	2-034002	12″

Journet, Caruso and Scotti

Sung in French

Que voulez-vous, Messieurs? (Duel), "Faust," Act IV	Gounod	2-034001	12″

Journet, Caruso and Homer

Je viens célébrer la victoire," Samson et Dalila"	Saint-Saëns	2-034026	12″

MARCEL JOURNET—*continued*

Trios

Journet, de Gogorza and Van Hoose

		Cat. No.	Size
Que voulez-vous, Messieurs? (Duel), "Faust"	Gounod	2-034030	12"

Quartets

Journet, Alda, Caruso and Jacoby

Sung in Italian

Che vuol dir ciò? (Recit. and Quartet), "Marta"	Flotow	2-054031	12"
Presto, presto, andiam, "Marta"	Flotow	2-054032	12"
Siam giunti, o giovinette, "Marta," Act II	Flotow	2-054030	12"
T'ho raggiunta, sciagurata (Quartetto Notturno), "Marta"	Flotow	2-054037	12"

Journet, Caruso, Farrar and Mme. Gilibert

Sung in French

Eh quoi! toujours seule (Scène du Jardin), "Faust"	Gounod	2-034004	12"
Seigneur Dieu (Scène du Jardin), "Faust"	Gounod	2-034003	12"

Sextets

Journet, Caruso, Galli-Curci, Egener, De Luca and Bada

Sung in Italian

Chi mi frena (Chi raffrena), "Lucia di Lammermoor"	Donizetti	2-054067	12"

Journet, Caruso, Scotti, Sembrich, Severina and Daddi

Sung in Italian

Chi mi frena (Chi raffrena), "Lucia di Lammermoor"	Donizetti	054205	12"

F. KREISLER

(Violinist)

Kreisler was born in 1875. When he was twelve years old he astonished the professors at the Paris Conservatoire by winning the "Prix de Rome," an unprecedented occurrence. Soon after this success, America welcomed him as a prodigy, under the care of Rosenthal, and Kreisler has since made his reputation as an artiste of soul and emotional feeling in all the important cities of the world.

His perfect mastery of technique and the intense beauty of his playing, combined with loveliness of tone, have secured for him a great name. We are justly proud of the compliment which the great violinist has paid to them in selecting "*His Master's Voice*" records *exclusively* for the perpetuation of his art.

Kreisler naquit en 1875. A 12 ans, il étonnait les professeurs du Conservatoire de Paris, en remportant le Prix de Rome, évènement sans précédent. En Amérique, présenté par Rosenthal, il fut considéré comme un véritable prodige, et depuis cette époque Kreisler est apprécié comme un artiste dans l'âme par les auditeurs de toutes les cités importantes du monde.

La supériorité de sa technique et la magnifique intensité de son jeu, jointes au charme de son interprétation ont rendu son nom célèbre. Nous sommes fiers de l'honneur que lui a fait le grand violoniste en choisissant pour perpétuer son art les disques de la marque "*La Voix de son Maître.*"

Chaque disque de Kreisler est un véritable délice, et en l'écoutant, tout en fermant les yeux, on revoit par la pensée la physionomie du célèbre virtuose que les habitués des concerts de Londres ont estimé beaucoup plus que n'importe quel autre violoniste contemporain.

F. KREISLER—*continued*

Solos

		Cat. No.	Size
Allegretto	Boccherini-Kreisler	07959	12″
Andantino	Padre-Martini-Kreisler	3-7954	10″
Aubade Provençale	Couperin-Kreisler	3-7941	10″
Ballet Music, " Rosamunde "	Schubert-Kreisler	4-7962	10″
Beautiful Ohio Waltz	Earl	4-7953	10″
Berceuse	Townsend	3-7956	10″
Berceuse Romantique (Slumber Song)	Kreisler	4-7954	10″
Caprice viennois	Kreisler	07960	12″
Chanson Louis XIII and Pavane	Couperin-Kreisler	07967	12″
Chanson Méditation	Cottenet	07964	12″
Chanson sans paroles	Tchaikóvsky-Kreisler	07965	12″
Chasse, La	Cartier-Kreisler	3-7942	10″
Gavotte, E major	Bach	07968	12″
Gitana, La	Kreisler	4-7998	10″
Humoreske	Dvorak	07939	12″
Hungarian Dance in G minor	Brahms-Joachim	07966	12″
Indian Lament (Canzonetta indienne)	Dvorak-Kreisler	2-07910	12″
Largo	Händel	2-07906	12″
Liebesfreud	Kreisler	07963	12″
Liebesleid (Old Vienna Waltz)	Kreisler	07962	12″
Mazurka in A minor, Op. 67, No.4	Chopin-Kreisler	3-7995	10″
Méditation, " Thaïs "	Massenet	2-07983	12″
Mélodie, " Orfeo ed Euridice "	Gluck	3-7952	10″
Minuet in G	Paderevski-Kreisler	4-7955	10″
(a) Moment musical (b) Tambourin	Schubert Kreisler	2-07984	12″
Nobody knows de trouble I've seen	White	4-7956	10″
Old folks at home (Swanee River)	Foster	4-7957	10″
Old Refrain, The (Viennese popular song)	Kreisler	3-7968	10″
Pavane—see " Chanson Louis XIII "			
Polichinelle Serenade	Kreisler	4-7958	10″
Poor Butterfly	Hubbell	4-7959	10″
Præludium	Bach	07985	12″
Précieuse, La	Couperin-Kreisler	07957	12″
Rosary, The	Nevin	4-7960	10″

F. KREISLER—*continued*

Solos

		Cat. No.	Size
Scherzo	Dittersdorf-Kreisler	07958	12″
Schön Rosmarin	Kreisler	3-7953	10″
Slavonic Dance, No. 1, in G minor	Dvorak-Kreisler	3-7982	10″
Slavonic Dance, No. 2, in E minor	Dvorak-Kreisler	2-07985	12″
Songs my Mother taught me	Dvorak-Kreisler	4-7961	10″
Songs without Words, No. 25, "May Breeze"	Mendelssohn	3-7969	10″
Tambourin chinois	Kreisler	07961	12″
Underneath the stars (arr. Pasternack)	Spencer	4-7963	10″
Variations	Tartini-Kreisler	3-7927	10″
Viennese melody	Gärtner-Kreisler	3-7970	10″
Wienerisch (Viennese Waltz)	Godovsky	2-07986	12″

Solos
with String Quartet

Adagietto, "L'Arlésienne"	Bizet	4-7964	10″
Andante cantabile, Op. 11	Tchaikóvsky	2-07987	12″
Minuet	Boccherini	4-7965	10″
Rondino (on a theme by Beethoven)	Kreisler	4-7966	10″

Duets
Kreisler and Zimbalist, acc. by String Quartet

Concerto for two Violins in D minor, First movement: Vivace	Bach	2-07918	12″
Concerto for two Violins in D minor, Second movement: Largo	Bach	2-07920	12″
Concerto for two Violins in D minor, Third movement: Allegro	Bach	2-07922	12″

JAN KUBELIK

(Violinist)

Kubelik was born at Michle, near Prague, in 1880. His father was the conductor of the Michle Orchestra, and it was he who gave the five-year-old boy his first violin lessons.

By 1888 Kubelik had made sufficient progress to play in a public concert at Prague, and in 1892 entered the Conservatoire there under Ševčik.

Six years' hard study prepared Kubelik for his life's work, and in 1898 he made his *début*, at once establishing his fame. After a lengthy tour through Italy, where Leo XIII decorated him with the Order of St. Gregory, he visited London in 1900. Five recitals here secured for him a permanent place in the front rank of the great violin virtuosos, and subsequent seasons saw him the idol of the British public. He has since toured the United States several times, adding considerably to his reputation.

Kubelik naquit à Michle, près Prague en 1880. Son père dirigeait l'orchestre de sa ville natale et lui donna ses premières leçons de violon lorsqu'il n'avait encore que 5 ans.

En 1888 Kubelik avait fait des progrès suffisants pour jour dans un concert à Prague, et en 1892 il y entra au Conservatoire pour travailler sous la direction de Ševčik.

Au cours d'une longue tournée en Italie, le pape Léon XIII le décora de l'ordre de St. Grégoire et en 1900, il se rendit à Londres. Il y donna cinq récitals qui lui assurèrent une des premières places parmi les plus célèbres virtuoses violonistes, et les saisons suivantes, il fut l'idole du public anglais.

Depuis cette époque, il fit plusieurs tournées aux Etats-Unis augmentant

JAN KUBELIK—*continued*

and has also appeared in Australia and in nearly every European country. As a virtuoso, playing virtuoso music, Kubelik is supreme, with an extraordinary technical power that has been compared to Paganini's.

"*His Master's Voice*" records by Kubelik are strikingly faithful, exhibiting to perfection the passionate warmth and brilliant effect which characterize the playing of this gifted violinist. Kubelik makes "*His Master's Voice*" records only.

encore sa réputation et il joua en Australie et dans presque tous les pays d'Europe. Kubelik est un très brillant virtuose et son extraordinaire technique le fit comparer à Paganini.

Les disques enregistrés par Kubelik à la marque "*La Voix de son Maître*," reproduisent très fidèlement la chaleur passionnée et le brio qui caractérisent le jeu de cet artiste.

Kubelik a réservé ses exécutions exclusivement au "Gramophone."

Solos

		Cat. No.	Size
Air for G string	Bach	3-7966	10″
Capriccio (28)	Fiorillo-Randegger	07987	12″
Dudziarz Mazurka	Wieniavski	07952	12″
Finale, 2nd Concerto	Wieniavski	07989	12″
Mélodie de Gluck	arr. by Wilhelmj	07978	12″
Perpetuum mobile	Ries	07954	12″
Pierrot Serenade	Randegger, Junr.	07951	12″
Romance in E flat	Rubinstein	07986	12″
Romanza andaluza (Spanish Dance No. 3), Op. 22 (pianoforte by George Falkenstein)	Sarasate	2-07904	12″
Sixth Sonata (a) Adagio	Händel	2-07902	12″
Sixth Sonata (b) Allegro	Händel	2-07902	12″
Spanish Dance, No. 8	Sarasate	07988	12″
Zapateado	Sarasate	07953	12″

SELMA KURZ

(Soprano)

Selma Kurz, born in 1877, studied music with Professor Ress. Her *début* was made as Elizabeth in "Tannhäuser." In London she appeared during several seasons from 1904 onwards, singing Julietta, Lucia, Elizabeth and other heavy rôles, but scoring her greatest successes in lighter parts, such as Gilda in "Rigoletto," and Oscar in "Un Ballo in Maschera."

Selma Kurz is a brilliant coloratura singer, and her wonderful voice has already secured her a world-wide reputation. She sings the most exacting parts with perfect ease and has an exceptionally high range, as is evidenced by the many excellent "*His Master's Voice*" records she has made. Her

Selma Kurz est née en 1877 et c'est à partir de 1904, qu'elle fit à Londres plusieurs saisons y chantant Juliette, Lucie, Elisabeth et d'autres rôles plus difficiles, mais remportant ses plus grands succès dans des rôles plus légers tels que Gilda de "Rigoletto," et Oscar du "Bal Masqué."

Selma Kurz est une brillante chanteuse de coloratura et sa merveilleuse voix lui a fait une universelle renommée. Elle chante les rôles les plus difficiles avec une aisance parfaite, et elle possède une voix exceptionnellement élevée comme le témoignent les excellents

SELMA KURZ—*continued*

trill is said by many to be the most perfect of any singer past or present.

She is another *exclusive* "*His Master's Voice*" artiste.

disques qu'elle a enregistré exclusivement pour "*La Voix de son Maître.*"

Ses trilles l'emportent sur celles des chanteurs anciens et actuels.

Sung in Italian

Solos

		Cat. No.	Size
Bacio, Il	Arditi	053283	12″
Deh ! vieni, non tardar, "Le Nozze di Figaro"	Mozart	053274	12″
L'estasi : Valse brillante	Arditi	053280	12″
Saper vorreste, "Un Ballo in Maschera"	Verdi	053275	12″

LYDIA LIPKOVSKAYA

(Soprano)

Madame Lydia Lipkovskaya received her musical education in Petrograd, and made her *début* in that capital,

Madame Lydia Lipkovskaya fit son éducation musicale à Pétrograd, et débuta dans cette ville où sa beauté et

LYDIA LIPKOVSKAYA—*continued*

where the fame of her beauty and accomplishments soon brought her offers of engagements from various parts of Europe and America. In New York Mme. Lipkovskaya established herself as a strong favourite. She appeared at Covent Garden in July, 1911, where she was first heard in the rôle of Susanna in Wolf-Ferrari's "Il Segreto di Susanna," and proved herself not only a delightful singer but a clever and vivacious comédienne. Later on she appeared as Mimì in "La Bohème," and by her youthfulness, grace and sincere feeling gave unusual conviction to the rôle of the frail heroine. Violetta and Manon are among her favourite parts, and she has also had great success as Tatiana in Tchaikovsky's opera "Eugen Onegin."

son talent lui valurent de séduisantes offres engagements pour les différentes contrées d'Europe et d'Amérique.

A New-York elle reçut le plus chaleureux accueil et fut très appréciée.

Au mois de Juillet 1911, elle chanta à Covent Garden, où elle débuta dans le rôle de Suzanne de "Le Secret de Suzanne" de Wolf-Ferrari et s'y montra, non seulement une délicieuse chanteuse, mais aussi une vive et intelligente comédienne.

Elle interpréta ensuite le rôle de Mimì dans "La Bohème" et sa jeunesse, sa grâce et sa sincère sentimentalité mirent en relief avec une très profonde expression le caractère de la frêle héroïne. Violetta et Manon comptent parmi ses rôles préférés et elle remporta aussi un grand succès en jouant Tatiana dans "Eugène Onegin" de Tchaikovsky.

Sung in Russian

Solos

		Cat. No.	Size
Pizzicato ("Sylvia" Ballet)	Delibes	023140	12″
Valse ("Coppelia" Ballet)	Delibes	023135	12″

EDWARD LLOYD

(Tenor)

Born in 1845, Edward Lloyd began to sing in 1852 as a choir boy at Westminster Abbey. He sang there till 1860. In 1867 he became famous as a tenor at Cambridge and in London, and was appointed as Gentleman of the Chapel Royal. His first great success was at the Gloucester Festival in the Matthew Passion Music—so successful indeed was this appearance that he resigned his post as chorister and devoted himself entirely to platform work. To Lloyd belongs the honour of having created the principal parts, amongst others, in Sullivan's "Martyr of Antioch," and the same composer's "Golden Legend" (Leeds 1886), Gounod's "Redemption" (Birmingham, 1882), and "Mors et Vita" (1885, also at Birmingham), Dvorak's "St. Ludmilla" (Leeds, 1886), Parry's "Judith" and "King

Né en 1845, Edward Lloyd chanta d'abord en 1852 comme enfant de chœur à l'abbaye de Westminster. Il y resta jusqu'en 1860 et en 1867 il était considéré comme un ténor réputé à Cambridge et à Londres, et fut nommé gentleman de la Chapelle Royale.

Là, il remporta son premier grand succes au "Gloucester Festival" en interprétant la Passion de Saint-Mathieu, et celui-ci fut si grand qu'il quitta son poste de choriste, pour se consacrer entièrement aux concerts.

A Lloyd revient l'honneur d'avoir créé de tres grands rôles et parmi ceux-ci "le Martyr d'Antioche" et "Golden Legend" (Leeds 1886), de Sullivan, Redemption de Gounod (Birmingham 1882), Mors et Vita (en 1885 egalement à Birmingham), St. Ludmilla de Dvorak (Leeds 1886), Judith et "King Saul" de Parry, "Caractacus" et

EDWARD LLOYD—*continued*

Saul," and Elgar's "Caractacus" and "Dream of Gerontius." The memorable production of the last-named work, at Birmingham in 1900, is to be marked as the fitting culmination of the great singer's services to oratorio in England; for that was the year of his retirement from public life still in possession of the plenitude of his powers, and leaving a gap behind him which has never yet been quite adequately filled.

During the war he appeared at a big charity concert at the London Mansion House, and surprised and delighted his hearers by singing with all his old beauty of voice.

His beautiful and powerful voice can still be heard, however, thanks to the "*His Master's Voice*" records made by this artiste many years ago.

"Dream of Gerontius" de Elgar. La mémorable représentation de cette dernière œuvre, donnée à Birmingham en 1900, doit être considérée comme l'apogée de la carrière du grand chanteur dans le musique d'oratorio en Angleterre. En effet, cette année là, il prit sa retraite, encore en possession de tout son talent et laissant derriere lui un vide qui n'a jamais été complètement comblé.

Pendant la guerre il chanta dans de grands concerts de charité donnés à La Mansion House du Lord Maire de Londres et il étonna et charma les auditeurs tant sa voix avait conservé toute son ancienne beauté.

Cependant cette belle et puissante voix peut toujours être entendue grâce aux remarquables disques enregistrés par cet artiste à la marque "*La Voix de son Maître.*"

Solos

		Cat. No.	Size
Come, Margherita, come	Sullivan	3-2855	10"
Farewell, A	Liddle	3-2889	10"
I'll sing thee songs of Araby	Clay	02095	12"
Sound an alarm	Händel	02123	12"
Then shall the righteous shine forth, "Elijah"	Mendelssohn	3-2802	10"

LOUISE KIRKBY LUNN

(Contralto)

Manchester claims Madame Kirkby Lunn as a daughter, the great contralto being born there in 1873. At the age of twenty she went to London to the Royal College of Music. Whilst there, her singing and acting attracted the attention of Sir Augustus Harris and under his auspices she made a striking *début* as Nora in "Shamus O'Brien," in March, 1896. Later she played at Covent Garden, and after Harris's death she joined the Carl Rosa Opera Company. In 1902 she went to America, and scored a big success as Amneris in "Aida," a rôle which has remained one of her best. Returning to Covent Garden she added considerably to her reputation, and the English public began to realise that they had in their midst a finished

Manchester est fière de compter parmi ses compatriotes la célèbre contralto Madame Kirkby Lunn qui naquit dans cette ville en 1873. A l'âge de 20 ans, elle vint à Londres pour suivre les cours du Coll ge Royal de Musique.

Pendant son séjour dans ce collège, ses qualités vocales et son talent de comédienne attirèrent l'attention de Sir Augustus Harris, et celui-ci la fit brillamment debuter en mars 1896 dans le role de Nora de "Shamus O'Brien."

Elle chanta ensuite à Covent Garden et apres la mort de Harris elle contracta un engagement avec la troupe d'opéra de Carl Rosa. En 1902 elle alla en Amérique et y remporta un grand succès en chantant "Amnéris" de "Aïda," rôle qui restera parmi ses meilleurs. De retour à Covent Garden, sa renommée s'accrut et le public anglais s'aperçut alors qu'il possédait en elle une artiste accomplie.

LOUISE KIRKBY LUNN—*continued*

artiste of high achievement. In 1904, and again in 1906, Madame Kirkby Lunn made highly successful visits to America. She then appeared at Covent Garden again in several important operas during the seasons of 1908-1909, when her magnificent performance of Delila on the first appearance of Saint-Saëns' opera in England created a great sensation. From that time onward Mme. Kirkby Lunn has been one of Covent Garden's established favourites, in Wagnerian, French and Italian opera.

She has had a remarkably brilliant career, too, on the concert platform, and has appeared at most of the English Musical Festivals, while she has made tours in Australia and elsewhere with great success.

Madame Kirkby Lunn is a most accomplished and gifted singer, and this is fully borne out, for those who have not heard the great artiste in person, by the magnificent recordings that she has made for "*His Master's Voice.*" These records, popular all over the kingdom, are triumphs of artistic reproduction.

En 1904, et de nouveau en 1906, Mme. Kirkby Lunn remporta de grands succès en Amérique. Elle revint à Covent Garden pour y chanter plusieurs œuvres importantes, et lors de la première représentation de la célèbre œuvre de St. Saëns en Angleterre, sa magnifique interprétation du rôle de Dalila produisit une impression sensationnelle.

Depuis cette époque Madame Kirkby Lunn fut une des artistes de Covent Garden les plus appréciées dans les operas italiens, français et Wagnériens.

Dans les concerts la carrière de Madame Kirkby Lunn fut aussi tout particulièrement brillante; dans la plupart des festivals anglais de musique ainsi que dans des tournées en Australie, elle remporta partout un très grand succès.

Madame Kirkby Lunn est une artiste accomplie, exceptionnellement douée; ceux qui ne peuvent l'entendre en personne peuvent se rendre compte de son talent en écoutant les magnifiques enregistrements qu'elle a faits, pour la marque "*La Voix de son Maître.*"

Dans tout le Royaume Uni ces disques sont connus, car ce sont de merveilleuses reproductions artistiques.

Solos (Operatic)

			Cat. No.	Size
Amour, viens aider," Samson et Dalila"	Saint-Saëns	in French	2-033032	12"
Che farò senza Euridice? "Orfeo ed Euridice"	Gluck	in Italian	2-053121	12"
L'amour est un oiseau rebelle (Habanera), "Carmen"	Bizet	in French	7-33012	10"
L'amour est un oiseau rebelle (Habanera), "Carmen"	Bizet	in French	2-033029	12"

LOUISE KIRKBY LUNN—*continued*

Solos (Operatic)

		Cat. No.	Size
Mon cœur s'ouvre à ta voix, "Samson et Dalila" Saint-Saëns	in French	2-033033	12″
O, righteous God! "Rienzi," Wagner	in English	03440	12″
Près des remparts de Séville (Séguedille), "Carmen" Bizet	in French	7-33013	10″
Près des remparts de Séville (Séguedille), "Carmen" Bizet	in French	2-033028	12″
Printemps qui commence, "Samson et Dalila" Saint-Saëns	in French	2-033031	12″
Stride la vampa! la folla indomita, "Il Trovatore" Verdi	in Italian	2-053067	12″
Voyons que j'essaie, "Carmen" Bizet	in French	2-033030	12″
When all was young, "Faust" Gounod	in English	03257	12″

Duets

Sung in Italian

Kirkby Lunn and Destinnóva

L'amo come il fulgor del creato, "La Gioconda"	Ponchielli	2-054020	12″
Ebben qual nuova fremito, "Aida"	Verdi	2-054023	12″

Kirkby Lunn and McCormack

T'eri un giorno ammalato, "I Gioielli della Madonna"	Wolf-Ferrari	2-054040	12″

Solos (Ballad Records)

Sung in English

Boat Song	Stanford	2-3331	10″
Daddy	Behrend	03499	12″
Entreat me not to leave thee (arr. by Percy Pitt), (orchestra conducted by Percy Pitt and piano played by E. Stanley Roper)	Gounod	03395	12″
Harvest	del Riego	2-3042	10″

LOUISE KIRKBY LUNN—*continued*

Solos (Ballad Records)

		Cat. No.	Size
Have you news of my boy Jack? (acc. by the Symphony Orchestra, conducted by Edward German)	Kipling-German	03572	12″
It is not because your heart is mine—see Rose in the bud			
Jock o' Hazeldean (pianoforte acc. by Percy Pitt)	Scott	2-3138	10″
Land o' the leal, The (Old Scottish Melody), (pianoforte acc. by Percy Pitt)		03447	12″
Largo—see Ombra mai fu			
Little brown bird	del Riego	3913	10″
Memory, A (pianoforte acc. by Percy Pitt)	Goring-Thomas	2-3192	10″
My Ships	Barratt	03637	12″
My treasure	Trevelsa	3997	10″
Now sleeps the crimson petal	Quilter	2-3311	10″
O lovely night (with 'cello obbl. by W. H. Squire)	Ronald	03259	12″
Ombra mai fu, Largo, "Xerxes" (with organ and orchestra)	Händel	03272	12″
On the banks of Allan Water (Old Scottish Melody), (pianoforte acc. by Percy Pitt)		03448	12″
O rest in the Lord, "Elijah"	Mendelssohn	03269	12″
O that we two were maying! (pianoforte acc. by Percy Pitt)	Nevin	2-3139	10″
Pretty Creature, The (arr. by Lane Wilson)		3875	10″
Psalm of Love, A (organ by E. Stanley Roper, pianoforte acc. by Percy Pitt)	Dorothy Foster	2-3054	10″
(a) Rose in the bud	Foster	03295	12″
(b) It is not because your heart is mine	Löhr		

LOUISE KIRKBY LUNN—*continued*

Solos (Ballad Records)

		Cat. No.	Size
Rule Britannia (acc. by the Band of H.M. Coldstream Guards, conducted by Lt.-Col. J. Mackenzie Rogan, M.V.O., Mus.Doc.)	Arne	03556	12″
She wore a wreath of roses (pianoforte acc. by Percy Pitt)	Knight	03537	12″
Slave Song	del Riego	3897	10″
Song of Sleep, A	Somerset	3903	10″
Soul of mine (pianoforte acc. by Percy Pitt, organ by E. Stanley Roper)	Barns	2-3063	10″
Summer Night, A (with 'cello obbl. by W. H. Squire)	Goring-Thomas	03255	12″
There is a green hill	Gounod	03316	12″
There's a land (acc. by the Band of H.M. Coldstream Guards, conducted by Lt.-Col. J. Mackenzie Rogan, M.V.O., Mus.Doc.)	Allitsen	03584	12″
Three Fishers	Hullah	03142	12″
When the stars were young	Rubens	03174	12″

GIOVANNI MARTINELLI

(Tenor)

This artiste has made a notable success at Covent Garden and at the Metropolitan, New York, and has been pronounced one of the best of the great Italian tenors.

He is a native of the province of Venezia, and was born at Montagnana in 1886. His father was a cabinet maker in the village and had no means of giving his son a musical education, although the boy was passionately fond of music. He managed to learn the clarionet and finally joined the regimental band, where the director discovered that the young man had a remarkable voice. When his time of service was completed he went to Milan, where he soon found friends who sent him to Professor Mandolini. The teacher trained the young man's naturally beautiful voice, and he soon made his *début* at the Dal Verme in Verdi's "Ernani." Here he was heard by Puccini and Toscanini, who immediately engaged him for the

Cet artiste remporta un grand succès à Covent Garden et au "Metropolitan Opera" de New-York où il fut considéré comme un des meilleurs ténors italiens.

Il naquit en 1886 à Montagnana (province de Venise). Son père était ebéniste au village et n'avait pas les moyens de donner à son fils une éducation musicale, bien que le jeune homme fût passionné pour la musique. Ayant appris la clarinette il fit son service militaire dans la musique, lorsque son chef lui découvrit une voix remarquable. Rendu à la vie civile il vint à Milan où des amis l'envoyèrent au professeur Mandolini. Celui-ci le fit travailler, et le fit débuter au "Dal Verme" dans "Ernani" de Verdi. Puccini et Toscanini l'y entendaient, et aussitôt ils l'engagèrent pour la première à Rome de "The Girl of the Golden West."

En 1912 il était engagé à Covent Garden, les critiques l'estimèrent alors

GIOVANNI MARTINELLI—*continued*

première of "The Girl of the Golden West" at Rome. A Covent Garden engagement followed in 1912, where the critics immediately pronounced him to be a tenor of the first rank, and the management secured his services on a long contract. His *début*, a few months later, at the Metropolitan, was a similar triumph; then he returned to Covent Garden in 1913 and 1914, scoring further successes. During the war Martinelli sang in America, but returned to Covent Garden for the great Peace Season in 1919, where he was the chief "star" among the men singers. Seldom has such enthusiasm been seen in sedate Covent Garden Theatre as when this artiste appeared in "Tosca," "Bohème," "Ballo in Maschera," and other popular works. "*His Master's Voice*" has engaged this artiste exclusively.

comme un ténor de premier ordre, et la Direction lui fit signer un long engagement.

Quelques mois plus tard il débuta au "Metropolitan" où il remporta un pareil triomphe, puis il revint a Covent Garden en 1913 et 14, où de nouveaux succès l'attendaient.

Pendant la guerre Martinelli chanta en Amérique, mais il revint à Covent Garden pour la grande saison de la Paix de 1919 où il eut la grande vedette parmi les chanteurs.

Rarement a-t-on vu un succès semblable à celui fait à Martinelli lorsqu'il chante la "Tosca," "La Bohème," "Le Bal Masqué" et d'autres ouvrages populaires.

Cet artiste chante exclusivement pour la marque "*La Voix de son Maître.*"

Sung in Italian unless otherwise stated

Solos

		Cat. No.	Size
Ah sì, ben mio coll'essere "Il Trovatore," Act III, Scene 2	Verdi	2-052102	12″
Apri la tua finestra, "Iris"	Mascagni	7-52100	10″
Celeste Aida, forma divina, "Aida"	Verdi	2-052100	12″
Che gelida manina (Racconto di Rodolfo), "La Bohème"	Puccini	2-052085	12″
Cielo e mar! l'etereo velo splende come un santo altar, "La Gioconda," Act II	Ponchielli	7-52052	10″
Com' è gentil (with piano and harp and Metropolitan chorus), "Don Pasquale"	Donizetti	7-52107	10″
Come rugiada al cespite, "Ernani"	Verdi	7-52076	10″
De' miei bollenti spiriti, "La Traviata"	Verdi	2-052128	12″
Di quella pira, "Il Trovatore"	Verdi	7-52077	10″
Di' tu se fedele il flutto m'aspetta (Barcarola), "Un Ballo in Maschera"	Verdi	7-52066	10″

GIOVANNI MARTINELLI—*continued*

Sung in Italian unless otherwise stated

Solos

		Cat. No.	Size
Donna non vidi mai, "Manon Lescaut"	Puccini	7-52056	10"
E lucevan le stelle, "Tosca"	Puccini	7-52051	10"
Fra poco a me ricovero, "Lucia di Lammermoor"	Donizetti	2-052115	12"
Ideale: Melodia	Tosti	7-52067	10"
La donna è mobile, "Rigoletto"	Verdi	7-52053	10"
La fleur que tu m'avais jetée, "Carmen," Act II in French	Bizet	2-032020	12"
L'ultima canzone	Tosti	2-052124	12"
M'appari tutt'amor, "Marta"	Flotow	2-052105	12"
Mattinata (composed expressly for The Gramophone Co. Ltd.)	Leoncavallo	7-52087	10"
O ben tornato amore!	Roxas	7-52141	10"
O Lola, bianca come fior di spino (La Siciliana), "Cavalleria Rusticana"	Mascagni	7-52079	10"
O Paradiso dall'onde uscito, "L'Africana," Act IV	Meyerbeer	2-052168	12"
Ouvre ton cœur (Spanish Serenade) in French	Bizet	7-32010	10"
Pourquoi me réveiller? (Ossian's Song), "Werther" in French	Massenet	7-32031	10"
Questa o quella per me pari sono, "Rigoletto"	Verdi	7-52073	10"
Recondita armonia, "Tosca"	Puccini	7-52060	10"
Salut, demeure chaste et pure, "Faust" in French	Gounod	2-032053	12"
Serenata, (with Mandoline)	Mascagni	2-052099	12"
Tu che a Dio spiegasti l'ali, "Lucia, di Lammermoor"	Donizetti	2-052152	12"
Vesti la giubba, "Pagliacci"	Leoncavallo	7-52065	10"

Duets

Martinelli and Alda

O soave fanciulla, "La Bohème"	Puccini	2-054091	12"

GIOVANNI MARTINELLI—*continued*

Sung in Italian unless otherwise stated

Duets

Martinelli and Destinnóva, with Metropolitan Chorus

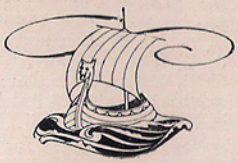
		Cat. No.	Size
Ah! che la morte ognora (Miserere), "Il Trovatore"	Verdi	2-054063	12″

Martinelli and Farrar

C'est toi! L'on m'avait avertie, "Carmen," Act I in French	Bizet	2-034022	12″
Halte là! qui va là? "Carmen" in French	Bizet	2-034029	12″
Je t'aime encore, "Carmen," Act IV, Part II (with Metropolitan Opera chorus) in French	Bizet	2-034024	12″

Martinelli and Journet

Ah! Matilde, io t'amo e amore, "Guglielmo Tell"	Rossini	2-054068	12″



JOHN McCORMACK

(Tenor)

The rise of this tenor provides one of the most remarkable stories in the history of music.

Born in Athlone in 1884, he had no thought of taking up music as a profession until 1902, when he gained the Denza Gold Medal at the National Irish Festival. His *début* as a public singer took place at Dublin in 1903, he then made his first records for "*His Master's Voice.*" In 1905 he began his serious studies at Milan under Sabatini and made rapid progress. His first operatic appearances were made in various Italian cities, no mean feat for a Briton.

He came to London in 1907 and created quite a furore with his remarkable singing. He has appeared in the Covent Garden Opera Seasons

Dans l'histoire de la musique, la vie de ce ténor fera un remarquable passage.

Né en 1884 en Athlone, jusqu'en 1902 il ne considérait pas la musique comme une profession, lorsqu'au festival National Irlandais, il gagna "la médaille d'or Denza." L'année suivante, en 1903 il débuta à Dublin. Cette même année il chanta pour la première fois pour "*La Voix de son Maître.*" En 1905 il commença de sérieuses études à Milan avec Sabatini et il fit de rapides progrès.

Il débuta dans l'opéra en chantant dans differentes villes italiennes, où les exploits de cet anglais ne furent pas à moitié réussis.

Il vint à Londres en 1907 où sa voix remarquable déchaina un furieux enthousiasme. Pendant de nombreuses années, il fut engagé à Covent Garden

JOHN McCORMACK—*continued*

almost uninterruptedly since, and has also made striking successes in America, Australia and elsewhere. McCormack has made some exceptionally fine "*His Master's Voice*" records, both operatic and ballad, the success of which has been enormous, and proves the great popularity of this young artiste. The beautiful, sympathetic quality of his voice, the almost miraculous light and shade, are given to the life on the records he has made for "*His Master's Voice*" devotees, who alone can hear this brilliant artiste outside the concert hall, where he has established records for huge audiences. Recently McCormack (in 1918) became an American citizen.

et lorsqu'il se rendit en Amérique et en Australie, et en d'autres régions, son succès fut également extraordinaire.

McCormack a enregistré à la marque "*La Voix de son Maître*" des disques exceptionnellement réussis, tirés des plus célèbres opéras et ballades, et qui prouvent sa popularité tant leur succès fut grand.

L'expression et les belles qualités de sa voix sympathique sont fidèlement reproduites par les disques qu'il a faits pour les fervents mélomanes attachés à la marque "*La Voix de son Maître*" qui seuls, en dehors de l'opéra, peuvent se rendre compte de cette façon du talent de ce brillant artiste.

Dernièrement McCormack devint citoyen américain.

Sung in Italian unless otherwise stated

Solos (Operatic)

		Cat. No.	Size
Angels guard thee (Lullaby from "Jocelyn"), (violin obbl. Kreisler) in English	Godard	02542	12″
Ave Maria (adapted to the Intermezzo from "Cavalleria Rusticana"), (violin obbl. Kreisler) in English	Mascagni	4-2471	10″
Che gelida manina, "La Bohème"	Puccini	2-052021	12″
Chiudo gli occhi (Il Sogno), "Manon," Act II	Massenet	7-52047	10″
Dai campi, dai prati, "Mefistofele"	Boito	7-52033	10″
De'miei bollenti spiriti, "La Traviata"	Verdi	2-052025	12″
Fra poco a me ricovero, "Lucia di Lammermoor"	Donizetti	2-052023	12″
Il fior che avevi a me tu dato, "Carmen"	Bizet	2-052027	12″
Il mio tesoro intanto andate a consolar! "Don Giovanni"	Mozart	2-052110	12″

JOHN McCORMACK—*continued*

Solos (Operatic)

		Cat. No.	Size
Lovely night: Barcarolle, "Tales of Hoffmann" (violin obbl. Kreisler) in English	Offenbach	5-2153	10"
Mi par d'udir ancora, "I Pescatori di Perle"	Bizet	7-52032	10"
Per viver vicino, "La Figlia del Reggimento"	Donizetti	2-052026	12"
Prize Song—"Meistersinger"	Wagner	02846	12"
Questa o quella per me pari sono, "Rigoletto"	Verdi	7-52044	10"
Racconto di Rodolfo, "La Bohème" —see Che gelida manina			
Salve, dimora, casta e pura, "Faust"	Gounod	2-052028	12"
Then you'll remember me, "Bohemian Girl" in English	Balfe	4-2488	10"
There is a flower that bloometh, "Maritana" in English	Wallace	4-2328	10"
Tu che a Dio spiegasti l'ali, "Lucia di Lammermoor"	Donizetti	2-052024	12"
Una furtiva lagrima, "L'Elisir d'Amore"	Donizetti	2-052022	12"
Vieni al contento profondo, "Lakmé"	Delibes	7-52016	10"

Duets (Operatic)

McCormack and Bori

O soave fanciulla, "La Bohème"	Puccini	7-54003	10"
Parigi, o cara, noi lasceremo, "La Traviata," Act III	Verdi	2-054055	12"

McCormack and Destinnóva

Mira la bianca luna	Rossini	2-054019	12"

JOHN McCORMACK—*continued*

Sung in Italian unless otherwise stated

Duets (Operatic)

McCormack and Kirkby Lunn

		Cat. No.	Size
T'eri un giorno ammalato, "I Gioielli della Madonna"	Wolf-Ferrari	2-054040	12"

McCormack and Marsh

O terra, addio (Final Duet), "Aida"	Verdi	2-054059	12"
Parle moi de ma mère, "Carmen," Act I in French	Bizet	2-034019	12"

McCormack and Sammarco

All' idea di quel metallo, "Il Barbiere di Siviglia	Rossini	2-054021	12"
O grido di quest'anima, "La Gioconda"	Ponchielli	2-054022	12"

Quartets (Operatic)

McCormack, Bori, Jacoby and Werrenrath

Bella figlia dell'amore, "Rigoletto," Act III	Verdi	2-054061	12"

Mc Cormack, Melba, Sammarco and Thornton

Bella figlia dell'amore, "Rigoletto"	Verdi	2-054025	12"

Solos (Ballad Records)

Sung in English unless otherwise stated

Adeste, fideles (Oh, come all ye faithful) (Christmas Hymn), (with male chorus, orchestra and chimes) in Latin		2-052169	12"
Ah! moon of my delight—see In a Persian Garden			

JOHN McCORMACK—*continued*

Solos (Ballad Records)

		Cat. No.	Size
Angel's Serenade (violin obbl. by Kreisler)	Braga	02540	12″
Annie Laurie	Scott	4-2072	10″
Asthore	Trotère	02401	12″
At dawning	Cadman	4-2326	10″
Avo Maria (violin obbl. by Kreisler) in Latin	Bach-Gounod	02541	12″
Avourneen	King	4-2485	10″
Beautiful isle of somewhere	Fearis	4-2483	10″
Because	D'Hardelot	4-2579	10″
Believe me, if all those endearing young charms	Moore	5-2107	10″
Ben Bolt	Kneass	4-2487	10″
Bonnie wee thing	Lehmann	4-2482	10″
Calling me home to you	Dorel	5-2108	10″
Calm as the night (violin obbl. Kreisler)	Bohm	4-2699	10″
Carmela (Canto Sorrentino), (violin obbl. Kreisler) in Italian	de Curtis	7-52075	10″
Champs paternels, "Joseph" in French	Méhul	2-032032	12″
Come back to Erin	Claribel	02244	12″
Come into the garden, Maud	Balfe	02629	12″
Come where my love lies dreaming	Foster	4-2472	10″
Cradle Song (adapted from Caprice viennois)	Kreisler	5-2109	10″
Dear little shamrock	Cherry	4-2074	10″
Dear love, remember me	Marshall	4-2396	10″
Dear old pal of mine	Gitz Rice	5-2110	10″
Down in the forest	Ronald	4-2367	10″
Dream, A	Bartlett	4-2489	10″
Dreams	Strelezki	4-2950	10″
Drink to me only with thine eyes	Hullah	02245	12″
Eileen (Alanna Asthore), "Eileen"	Herbert	4-2884	10″
Eileen Alanna	Thomas	4-2371	10″
Eileen Aroon	MacMurrough	4-2214	10″
Evening Song	Hadley	4-2621	10″
Evening Song, An	Blumenthal	02323	12″

JOHN McCORMACK—*continued*

Solos (Ballad Records)

		Cat. No.	Size
Farewell, A	Liddle	4-2218	10″
Flirtation (violin obbl. Kreisler)	Meyer-Helmund	4-2730	10″
Foggy Dew, The	Milligan-Fox	4-2381	10″
Funiculì, Funiculà (with male chorus)	Denza	7-52061	10″
Golden Love	Wellings	4-2484	10″
Goodbye	Tosti	02481	12″
Goodbye, sweetheart, goodbye	Hatton	4-2372	10″
Harp that once through Tara's halls, The	Balfe	4-2216	10″
I hear a thrush at eve: Serenade	Cadman	4-2370	10″
I hear you calling me	Marshall	4-2076	10″
I know of two bright eyes	Clutsam	4-2219	10″
I'll sing thee songs of Araby	Clay	4-2437	10″
In a Persian Garden—Ah! moon of my delight	Lehmann	02327	12″
Ireland, my Sireland (When shall I again see Ireland?), from "Eileen"	Herbert	4-2885	10″
Irish Emigrant	Barker	02326	12″
Kathleen Mavourneen	Crouch	02325	12″
Kerry Dance	Molloy	02823	12″
Killarney	Balfe	02246	12″
Light in your eyes, The	Ferrari	5-2054	10″
Like stars above	Squire	02402	12″
Little Boy Blue	Nevin	4-2952	10″
Little grey home in the west ('cello by Gourdon)	Löhr	5-2111	10″
Little love, a little kiss, A (Un peu d'amour)	Silésu	4-2373	10″
Little mother of mine	Burleigh	5-2112	10″
Love, here is my heart	Silésu	4-2870	10″
Love's garden of roses	Wood	5-2094	10″
Low-back'd car, The	Lover	4-2366	10″
Macushla	MacMurrough	4-2144	10″
Maire, my girl	Aitken	02400	12″
Mary of Argyle	Nelson	4-2486	10″
Mavis	Craxton	4-2601	10″
Minstrel Boy, The	Moore	4-2071	10″

JOHN McCORMACK—*continued*

Solos (Ballad Records)

		Cat. No.	Size
Molly Bawn	arr. by MacMurrough	02286	12″
Molly Brannigan (pianoforte acc. by Spencer Clay), Old Irish Melody	Tucker	4-2379	10″
Morning	Oley Speaks	4-2643	10″
Mother Machree	Olcott	4-2142	10″
Mother o' mine	Tours	4-2368	10″
My Dreams	Tosti	4-2349	10″
My Irish Song of Songs	Sullivan	5-2113	10″
My wild Irish rose	Olcott	4-2481	10″
Nearer, my God, to Thee	Mason	4-2374	10″
Nil, Le (violin obbl. by Kreisler)	Leroux	2-032016	12″
Nirvana	Adams	02847	12″
Non è ver in Italian	Mattei	2-052111	12″
Old Refrain, The	Kreisler	5-2114	10″
Parted	Tosti	5-2056	10″
Portrait, Le in French	Parkyns	7-32005	10″
Rosary, The	Nevin	4-2221	10″
Serenade (violin obbl. by Kreisler)	Raff	4-2953	10″
Serenade : Softly through the night is calling (violin obbl. by Kreisler)	Schubert	4-2470	10″
Serenata (violin obbl. by Kreisler)	Moszkovski	4-2700	10″
She is far from the land	Lambert	02324	12″
Sing ! Sing ! Birds on the wing	Nutting	4-2798	10″
Snowy breasted pearl, The	Robinson	02247	12″
Somewhere a voice is calling	Tate	5-2115	10″
Sospiri miei, andate ove vi mando in Italian	Bimboni	7-52041	10″
Star-spangled Banner	Key	4-2886	10″
Sweet Geneviève	Tucker	4-2378	10″
Take, oh take those lips away	Bennett	4-2220	10″
The Lord is my Light	Allitsen	5-2116	10″
Tommy Lad	Margetson	4-2865	10″
Trumpet Call, The	Sanderson	5-2067	10″
Trumpeter, The	Dix	02630	12″
Turn ye to me (Old Scottish Air)	Wilson	02611	12″
Until	Sanderson	4-2645	10″

JOHN McCORMACK—*continued*

Solos (Ballad Records)

		Cat. No.	Size
Vacant Chair, The (with male chorus)	Washburn	5-2117	10″
Venetian Song	Tosti	4-2824	10″
Wearin' o' the green	Hall	4-2213	10″
When shadows gather	Marshall	4-2070	10″
When my ships come sailing home	Dorel	02610	12″
When the dew is falling	Schneider	4-2644	10″
When you look in the heart of a rose	Methven	5-2118	10″
Where the River Shannon flows	Russell	4-2395	10″
Who knows	Ball	4-2473	10″
Within the garden of my heart	Scott	4-2380	10″

Duets (Ballad Records)

McCormack and Werrenrath

Crucifix	Faure	3-4048	10″
The moon has raised her lamp above, " Lily of Killarney "	Benedict	2-4205	10″

DAME NELLIE MELBA

(Soprano)

Critics and public alike agree that Dame Nellie Melba stands alone in music. Who that has heard the diva can forget the marvellous voice—everywhere termed with affection "the golden voice"—that fell on his charmed ears? It is a voice unique, translucent, glittering and ravishing; a voice without register, or rather it is all one register—perfectly even from top to bottom, with nowhere a change in quality.

Melba was born near Melbourne, Australia, the land of songless birds and sweet-voiced women. Coming to Europe in 1886, she studied under Marchesi, and made her *début* in Brussels a year later, achieving immediate and complete success. London welcomed her warmly in 1888, and has claimed her, year after year, ever since, until Melba is now a

Le public et les critiques s'accordent pour reconnaître que Mme. Melba tient une place unique dans l'Art musical. Ceux qui ont entendu cette artiste ne peuvent oublier sa merveilleuse voix, dénommée avec sincérité "La Voix d'or." Elle possede en effet un timbre unique, brillant et ravissant, parfaitement égal des notes hautes jusqu'aux plus basses, et sans que jamais le moindre changement ne se produise dans l'émission.

Mme. Melba naquit à Melbourne en Australie, au pays des oiseaux sans chant mais ou les femmes ont d'exquises voix. Elle vint en Europe en 1886, et etudia avec Marchesi; ses débuts à Bruxelles eurent lieu un an après, et elle remporta aussitot le succès le plus complet. Londres l'accueillit avec enthousiasme en 1888, puis l'a

MELBA—*continued*

national figure. Her triumphs on the Continent and in America have been just as great as in the British Empire, and the world's great opera houses have all acclaimed her.

In 1902, after sixteen years' absence, she revisited Australia, and was fêted by the Government and people as if she had been a queen.

In 1914, Dame Nellie Melba celebrated her twenty-fifth season at Covent Garden, an event marked by striking demonstrations of affection from her countless admirers. During the war she returned to her native Australia, where she raised a record amount in aid of war charities, a magnificent work which was suitably recognised by His Majesty the King by his creating the singer a Dame of the Order of the British Empire. Dame Nellie Melba reappeared at Covent Garden in 1919 and is to-day singing with the same delightful freshness, purity and power, which have enthralled her audiences through the years. Her records—made exclusively for The Gramophone Company Ltd.—are splendid reproductions of her unique voice and art. The great soprano feels that only by making "*His Master's Voice*" records can she ensure that posterity shall hear her in the plenitude of her powers.

applaudie d'année en année, jusqu'à ce qu'elle devint un personnage national. Ses triomphes sur le Continent et en Amérique, furent aussi grands qu'en Angleterre, et elle fut acclamée sur les grands opéras du monde entier.

En 1902, après une absence de seize ans, elle retourna en Australie où elle fut fêtée comme une Reine par le gouvernement et le peuple.

En 1914, Mme. Melba fêta sa 25ème saison à Covent Garden; à cette occasion, ses nombreux admirateurs lui témoignèrent d'éclatantes marques d'affection. Pendant la guerre Mme. Melba retourna dans son pays natal, où elle se mit au service des œuvres de guerre, magnifique travail que Sa Majesté le Roi récompensa en conférant à l'artiste le titre de Dame de l'ordre de l'Empire Britannique.

Mme. Melba est revenue à Covent Garden en 1919, et sa voix a la même délicieuse fraicheur, la même pureté, et la même puissance qui ont émerveillé ses auditeurs pendant de nombreuses années.

Ses disques, enregistrés exclusivement au Gramophone, sont de splendides reproductions de cette voix et de cet art musical, uniques en leur genre.

Cette grande artiste a compris que c'était par le seul moyen des disques "*La Voix de son Maître*" qu'elle pouvait assurer à la postérité la faculté d'entendre sa voix dans la plénitude de sa beauté.

Sung in English unless otherwise stated

Solos

			Cat. No.	Size
Addio, "La Bohème"	Puccini	in Italian	2-053028	12"
Ah! for's ê lui che l'anima, Part 2, Allegro, "La Traviata"	Verdi	in Italian	2-053029	12"
Anges pleurent, Les	Bemberg	in French	3576	10"
Annie Laurie	Scott	in English	03523	12"

MELBA—*continued*

Solos

		Cat. No.	Size
Ardon gl'incensi, "Lucia di Lammermoor" Donizetti	in Italian	2-053026	12"
Auld lang syne (with chorus, acc. Coldstream Guards)		3615	10"
Ave Maria, piena di grazia, "Otello" Verdi	in Latin	2-053021	12"
Ave Maria (violin obbl. by Kubelik) Bach-Gounod	in Latin	03333	12"
A vos jeux, mes amis, permettez-moi de grâce, Part I, "Hamlet" Thomas	in French	033028	12"
Away on the hill there runs a stream Ronald		3619	10"
Believe me, if all those endearing young charms Moore		03694	12"
Bid me discourse Bishop		03188	12"
Caro nome che il mio cor, "Rigoletto" Verdi	in Italian	053110	12"
Chanson triste (acc. by Professor Lapierre) Duparc	in French	7-33004	10"
Chant hindou (acc. by Composer) Bemberg	in French	03036	12"
Chant vénitien Bemberg	in French	3575	10"
Come back to Erin (acc. by Coldstream Guards) Claribel		3616	10"
Comin' through the rye (Scottish Air)		03369	12"
Depuis le jour où je me suis donnée, "Louise" Charpentier	in French	2-033076	12"
Folie, La, Part II, "Hamlet" Thomas	in French	2-033024	12"
Goodbye Tosti		03206	12"
Home, sweet home (with piano acc.) Bishop		03049	12"
Je veux vivre dans le rêve, "Roméo et Juliette" (with piano acc.) Gounod	in French	03035	12"
John Anderson, my Jo (Old Scottish Song)		03371	12"
L'amerò, sarò costante, "Il Re Pastore," (violin obbl. by Kubelik) Mozart	in Italian	2-053083	12"

MELBA—*continued*

Solos

			Cat. No.	Size
Lo! here the gentle lark (with flute obbl. by John Lemmoné)	Bishop		03203	12″
Magdalen at Michael's gate	Lehmann		03370	12″
Mattinata (with own piano acc.)	Tosti	in Italian	053107	12″
O Dieu! que de bijoux (Air des bijoux), "Faust"	Gounod	in French	2-033022	12″
Oh, for the wings of a dove (with piano acc.)	Mendelssohn		03199	12″
Old folks at home, The	Harrington		3617	10″
O lovely night	Ronald		03024	12″
On m'appelle Mimì, "La Bohème"	Puccini	in French	033062	12″
Pâle et blonde dort sous l'eau profonde, Part II, "Hamlet"	Thomas	in French	033027	12″
Pastorale	Bizet	in French	03070	12″
Pleurez, mes yeux, "Le Cid"	Massenet	in French	2-033020	12″
Porgi amor	Mozart	in Italian	03028	12″
(a) Romance (pianoforte by Lapierre)	Gabriel Bourget	in French	2-033042	12″
(b) Mandoline	Debussy			
Salce, salce, "Otello"	Verdi	in Italian	053211	12″
Serenata, La (with harp acc.)	Tosti	in Italian	053114	12″
Se saran rose	Arditi	in Italian	2-053023	12″
Sevillana, "Don César de Bazan"	Massenet	in French	2-033023	12″
Si mes vers avaient des ailes	Hahn	in French	033026	12″
Si, mi chiamano Mimì, "La Bohème"	Puccini	in Italian	2-053025	12′
Sola ne miei primi anni, "Lohengrin"	Wagner	in Italian	2-053019	12″
Songs my mother taught me	Dvorak		03695	12″
Spring (acc. by Landon Ronald)	Henschel		03328	12″
Sur le lac	Bemberg	in French	03046	12″
Sweet bird (with flute obbl.)	Händel		03089	12″
Vainement, ma bien aimée, on croit (Aubade), "Le Roi d'Ys"	Lalo	in French	2-033025	12″

MELBA—*continued*

Solos

		Cat. No.	Size
Vainement, ma bien aimée, on croit (Aubade), "Le Roi d'Ys" (with piano acc.) Lalo	in French	03072	12"
Valse aria, "Roméo et Juliette"—see Je veux vivre			
Vissi d'arte, vissi d'amore, "Tosca" Puccini	in Italian	2-053020	12"
Voi che sapete, "Le Nozze di Figaro" Mozart	in Italian	2-053027	12"
When bloom the roses—see Se saran rose			
Ye banks and braes o' bonnie Doon		03696	12"

Duets

Melba and Caruso

O soave fanciulla, "La Bohème" Puccini		in Italian	054129	12"

Melba and Gilibert

Per valli, per boschi	Blangini	in Italian	054128	12"
Un ange est venu	Bemberg	in French	034014	12"

Quartet

Melba, McCormack, Sammarco and Thornton

Bella figlia dell'amore, "Rigoletto" Verdi	in Italian	2-054025	12"

MICHÁILOVA

(Soprano)

Michäilova, one might say, was the first great Gramophone prima donna, and she was the first artiste for whom The Gramophone created an international fame. The great Russian soprano has always been attached to the Mariinsky Opera House, Petrograd, and in Petrograd she was born, educated, and has always lived. Although she has made many concert tours in Russia and Siberia, she has steadily refused all offers to go abroad, and hence it is only through the Gramophone that those outside of Petrograd can hear her silvery voice, a voice whose sweetness is so admirably adapted to the Gramophone.

Michäilova fut—on peut le dire—la première grande Prima Donna du "Gramophone" et ce fut la première à qui cette Compagnie créa une réputation universelle.

La grande soprano russe qui naquit, fut élevée et habita perpétuellement Petrograd, fut toujours attachee à l'Opéra Mariinsky de cette ville. Bien qu'elle a fait de nombreuses tournées en Russie et en Sibérie, elle refusa toutes les offres qui lui furent faites de chanter à l'étranger et, voilà pourquoi c'est seulement grâce au "Gramophone," que l'on a pu entendre, en dehors de Petrograd, sa voix argentée, sa voix dont la douceur est si admirablement reproduite par le "Gramophone."

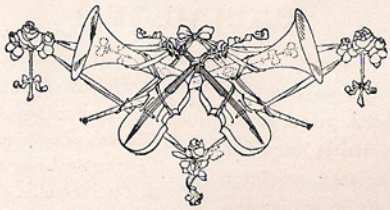
MICHÁILOVA—*continued*

Solos

Sung in Russian

		Cat. No.	Size
Cradle Song (with 'cello obbl.)	Naprávnik	E184	10″
Fatefulm oment (with 'cello obbl.)	Tchaikóvsky		
Let joy abide: Russian Folk Song (with balalaika acc.)		E185	10″
Stormy Breezes: Russian Folk Song			

NOTE.—The above records were made in 1905 and can by no means be compared with our modern standard of recording. We are leaving the records in our catalogue as they reproduce typical Russian music, and are rendered by one of the greatest Russian artistes.



BENNO MOISÉIVITCH

(Pianist)

A pianist whose popularity is unrivalled at the present day, Benno Moiséivitch was born at Odessa in 1890. His earliest tuition was received at the Conservatoire there, and at the age of nine he won the Rubinstein prize, subsequently going to Vienna to study under the celebrated Leschetizky. After several successful appearances on the Continent, Moiséivitch came to England, and in 1908 made his first appearance at Reading. His exceptional gifts soon attracted attention, and in 1909 he appeared at the Queen's Hall, where he was at once recognised as a brilliant player. Since then he has been the favourite pianist of the day in the United Kingdom, and makes constant appearances at all the leading musical functions. His recitals are a prominent feature of

Benno Moiséivitch naquit à Odessa en 1890, et jouit aujourd'hui d'une popularité sans rivale. Il fit ses premières études au Conservatoire de sa ville natale. A l'âge de 9 ans, il remporta le prix Rubinstein, et se rendit plus tard à Vienne afin d'être l'élève du célèbre Leschetizky.

Après plusieurs auditions couronnées de succès sur le Continent, Moiséivitch vint en Angleterre, et en 1908 il débuta à Reading. Ses dons exceptionnels attirèrent tout de suite l'attention, et en 1909, lorsqu'il joua à "Queen's Hall," il fut aussitôt reconnu comme un brillant exécutant. Depuis cette époque, il est devenu le pianiste favori du Royaume Uni où il donne fréquemment des concerts.

Ses auditions sont le clou de chaque saison à Londres, non seulement à

BENNO MOISÉIVITCH—*continued*

each London season, not only because of his superb playing, but for the reason that the music he chooses for his programmes is invariably of uncommon interest. Moiséivitch has a marvellous memory; he can memorise a difficult concerto in a day or so, and knows something like forty concertos by heart, as well as a vast quantity of smaller works.

In 1919 Mr. Moiséivitch made his first American tour.

cause de son superbe jeu, mais aussi parce que ses programmes présentent toujours un vif intérêt musical. Moiséivitch est doué d'une extraordinaire mémoire; en un jour ou deux, il peut apprendre par cœur un difficile concerto, il en sait de mémoire une quarantaine, ainsi qu'une grande quantité d'œuvres moins importantes.

En 1919, Monsieur Moiséivitch fit sa première tournée en Amérique.

Solos

		Cat. No.	Size
Berceuse	Chopin	D57	12″
Chant polonais	Chopin-Liszt		
(a) Bird Song (b) Sea, The	Palmgren	D58	12″
Jeux d'eau	Ravel		
Capriccio in B minor, Op. 76, No. 2	Brahms	D96	12″
Nocturne (for left hand only)	Scriabine		
Clair de lune	Debussy	D59	12″
Jardins sous la pluie	Debussy		

INOCENCIO NAVARRO

(Baritone)

Inocencio Navarro is one of the best known baritones of the day in Spain; he first studied in the Orfeo Catala and later on in Italy.

Navarro made his *début* at the Liceo Theatre, Barcelona, in Saint-Saëns' "Samson and Delilah," where, as afterwards in Madrid, he received much praise from public and Press alike.

One of his greatest successes is the pastoral poem "Maruxa" by Amadeo Vives, which he has sung in all the principal Spanish cities, where he has always been enthusiastically applauded, and has been qualified as the best interpreter of this opera.

Navarro sings most of the important rôles in the Italian repertory, as well as the best productions of Spanish musicians.

Inocencio Navarro est un des barytons les plus connus en Espagne; il étudia d'abord à l'Orfeo Catala et plus tard en Italie.

Navarro fit ses débuts au "Liceo" à Barcelone dans "Samson et Dalila" de Saint-Saëns, où, ainsi qu'ensuite à Madrid, il reçut les louanges de la presse et du public.

Un de ses plus grands succès est le poème pastorale "Maruxa" par Amadeo Vives, qu'il a chanté dans toutes les grandes villes espagnoles, où il fut toujours applaudi et reconnu comme le meilleur interprète de cet opéra.

Navarro chante les rôles les plus importants du répertoire italien et les œuvres les plus belles des musiciens espagnols.

INOCENCIO NAVARRO—*continued*

Sung in Spanish unless otherwise stated

Solos

		Cat. No.	Size
Cancion de Rufo (Rufo's Song) "Maruxa"	Vives	2-62166	10"
Romance, Acto II, "Maruxa"	Vives	2-62167	
Dúo de Maruxa y Pablo, I Parte, "Maruxa"	Vives	064096	12"
Dúo de Maruxa y Pablo, II Parte, "Maruxa"	Vives	064097	
Pari siamo "Rigoletto" in Italian	Verdi	2-62170	10"
Miei signori, perdono, "Rigoletto," Atto III in Italian	Verdi	2-62171	

VLADIMIR DE PACHMANN

(Pianist)

De Pachmann was born in 1848 at Odessa. At the age of six he began to learn the violin, and from that age until he was ten, his father gave him continuous instruction on the instrument. In 1858 Pachmann commenced his study on the piano—still under his father's guidance, and practising assiduously. Those who have been lucky enough to hear this mature artiste know with what success his efforts have been rewarded. For more than thirty years he has enjoyed a marvellous popularity with the British public.

The "*His Master's Voice*" reproductions made of this artiste's playing show, in a marvellously faithful manner, the beautiful tone and exquisite delicacy of touch, whilst every note of his pianissimo is reproduced with absolute distinctness.

De Pachmann naquit à Odessa en 1848. A 6 ans il commença les études de violon, et jusqu'à 10 ans, son père lui donna des leçons. En 1858, Pachmann commençait les études du piano, toujours sous la direction de son père, et il travaillait avec assiduité. Ceux qui ont eu la chance d'entendre cet artiste savent de quel succès ses efforts ont été récompensés. Pendant plus de trente ans, il a joui d'une merveilleuse popularité dans le public britannique.

Les reproductions du jeu de cet artiste faites par le Gramophone montrent avec une merveilleuse fidélité, la superbe exécution et son exquise délicatesse de doigté, tandis que chaque note de son pianissimo est reproduite avec une absolue netteté.

VLADIMIR DE PACHMANN—*continued*

Solos

		Cat. No.	Size
Ballade, Op. 47, A flat	Chopin	D262	12″
Etude in E minor, Op. 25, No. 5	Chopin		
Funeral March (Marche Funèbre), Op. 35, No. 2	Chopin	D264	12′
(a) Prélude, Op. 28, No. 24 (b) Etude, Op. 10, No. 5	Chopin		
Mazurka, Op. 50, No. 2, A flat major	Chopin	E80	10″
Mazurka, Op. 59, No. 3, F sharp minor	Chopin		
Nocturne, G major (Twelfth Nocturne, Op. 37, No. 2)	Chopin	D263	12″
Nocturne, Op. 15, F major	Chopin		
(a) Prophet Bird	Schumann	D265	12″
(b) Spring Song, Op. 62	Mendelssohn		
(a) Venetian Gondola Song, Op. 30, No. 6, F sharp minor (b) Spinning Song, Op. 67, No. 4, C major	Mendelssohn		

IGNACE JAN PADEREVSKI

(Pianist)

Paderevski, the most gifted pianist the world has ever known, will also live in history as the first President and Premier of the newly established republic of his beloved country Poland, for the independence of which he has laboured so nobly. He was born at Kurylovka (Polodia, Poland) on November 6th, 1860, and began his musical studies at the Conservatoire at Warsaw in 1872, undertaking his first Russian tour in 1876-7. In 1878 he resumed his studies at the Warsaw Conservatoire, and subsequently accepted a professorship at that Institution.

In 1882-3 he studied in Berlin under Professor Keil and Professor Urban, and in 1884 went to Vienna under Professor Leschetizky.

He undertook a professorship at Strasbourg in 1885 and in 1886

Paderevski, qui passe pour le plus doué des pianistes que le monde ait jamais connu, restera aussi dans l'histoire comme le premier Président et Premier Ministre de la nouvelle République de Pologne. L'homme d'état égala chez lui le pianiste, car il travailla très noblement à l'indépendance de son pays natal.

Il naquit à Kurylovka (Pologne) le 6 Novembre, 1860, et en 1872 il commença ses études musicales au Conservatoire de Varsovie. En 1876-77, il entreprenait une première tournée en Russie ; en 1878 il continuait ses études au Conservatoire de Varsovie où il devint ensuite professeur.

En 1885, il était professeur à Strasbourg et l'année suivante il faisait ses débuts comme pianiste dans des concerts donnés à Paris. C'est en 1890 qu'il joua pour la première fois à Londres d'où il partit pour commençer une

IGNACE JAN PADEREVSKI—*continued*

returned to Vienna to continue his studies with Professor Leschetizky. In the same year (1886) Paderevski began his concert career, appearing in Paris. His first appearance in London was in 1890, then came an extended tour of the United States in 1891-2. Other important tours in the United States followed and South America hailed him with enthusiasm in 1911. South Africa, too, was honoured with a visit from him in 1912, and since then he has made many wonderful world-tours, adding to his triumphs in every country. When the war broke out, M. Paderevski was in America, and he immediately gave up playing to espouse his country's cause. He has been a leading figure in the Allies' councils. Royalty, appreciating his true worth, has bestowed upon him various orders of merit. These include "Commander of the Crown of Italy," "Commander of the Crown of Carlos III of Spain," "Officer of the Legion of Honour." As a composer, Paderevski has also achieved notable successes.

No living instrumentalist has achieved the world reputation of Paderevski. At the height of his fame he consented to make records exclusively for "*His Master's Voice*," the public announcement of this engagement creating a sensation in the musical world. The Paderevski who plays to us on "*His Master's Voice*" records is the Paderevski at the zenith of his powers, with his wonderful delicacy of touch, his beautiful singing tone, his moods and eccentricities, and his power to stir the emotions and charm the senses of his hearers.

The phenomenal brilliance of his execution, the wonderful originality of his readings, and the ardour of his temperament, are retained in the fullest degree in the "*His Master's Voice*" records he has made.

grande tournée aux Etats-Unis. Celle-ci fut suivie de plusieurs autres et, en 1911, il souleva un véritable enthousiasme en jouant en Amérique du Sud. En 1912, il se rendait dans l'Afrique du Sud et depuis cette époque, chaque tournée, en un pays different, fut pour lui l'occasion d'un nouveau triomphe.

Lorsque la guerre eclata, Paderevski était en Amérique; immédiatement il cessa de s'occuper de musique pour défendre la cause de son pays. Lors des preliminaires de la Conférence de la Paix il représenta son pays aux réunions entre Alliés. En appreciation de sa valeur reelle il a été décoré de differents ordres entre lesquels: Commandeur de la Couronne d'Italie, Commandeur de la Couronne de Carlos III d'Espagne, Officier de la Légion d'Honneur.

Comme compositeur, Paderevski a remporté de grands succes.

Aucun pianiste contemporain n'a acquit une réputation aussi mondiale que celle de Paderevski.

A l'apogée de sa carriere musicale l'éminent artiste consentit à jouer "exclusivement" pour le "Gramophone" et la nouvelle de cet engagement produisit une grande impression dans les monde musical.

Les disques enregistrés par la marque "*La Voix de son Maître*" ont été faits par Paderevski alors dans toute la plénitude de son talent. On y retrouve sa merveilleuse delicatesse de doigté, ses sons extrêment chantants; son originalité d'exécution, et son pouvoir de charmer et d'emouvoir les sens de ses auditeurs.

Le brio extraordinaire de ses interprétations, l'originalité de son jeu, l'ardeur de son tempérament, sont fidelment reproduits par les disques qu'il a faits à la marque "*La Voix de son Maître.*"

IGNACE JAN PADEREVSKI—*continued*

Solos

		Cat. No.	Size
Bandoline, La: Rondeau	Couperin	05567	12″
Campanella, La	Paganini-Liszt	045547	12″
Carillon de Cythère, Le	Couperin	05565	12″
Chant d'amour	Stojovski	2-045502	12″
Cracovienne Fantastique, Op. 14, No. 6	Paderevski	05617	12″
Etude in G flat major	Chopin	5633	10″
Minuet in G	Paderevski	05626	12″
Nocturne in F major, Op. 15, No. 1	Chopin	05620	12″
Nocturne in F sharp minor, Op. 15, No. 2	Chopin	05616	12″
Polonaise Militaire	Chopin	05621	12″
Valse, C sharp minor, Op. 64, No. 2	Chopin	05627	12″
Warum	Schumann	2-045500	12″

JOSE PALET

(Tenor)

This well-known Spanish tenor made his *début* in "La Favorita" at the Liceo, Barcelona, and owing to his great success, at once obtained con-

Ce ténor espagnol bien connu fit ses débuts dans "La Favorite" au Liceo à Barcelone. En raison de son grand succès, il eut tout de suite des engage-

JOSE PALET—*continued*

tracts for appearances in Italy and the South American republics, where he has won great popularity.

Palet's repertory is extensive, two of his best rôles being Don Jose, "Carmen," and the Duke, "Rigoletto."

ments pour l'Italie et les républiques de l'Amérique du Sud où il s'est acquis une grande popularité.

Le répertoire de Palet est très étendu; ses deux principaux rôles sont Don José de "Carmen" et le duc de "Rigoletto."

Sung in Italian unless otherwise stated

Solos

		Cat. No.	Size
Il fior che avevi a me tu dato, "Carmen"	Bizet	5-052001	12″
Più bianca del più candido velo, "Gli Ugonotti"	Meyerbeer	5-052000	12″
Prize Song, "Die Meistersinger"	Wagner	2-052125	12″
Romanza, Act I, "Marina," in Spanish	Arrieta	2-62206	10″
Siegmund's Love Song, "Die Walküre"	Wagner	7-52101	10″
Song of the Forge, "Siegfried"	Wagner	7-52103	10″

ANTONIO PAOLI

(Tenor)

Antonio Paoli began his career in France and was an important member of Mascagni's North American Opera Company. He has sung his large

Antonio Paoli commença sa carrière en France et fut ensuite un des premiers artistes de la troupe d'opéra Mascagni en Amérique du Nord.

ANTONIO PAOLI—*continued*

repertory with triumphant success in all the large musical centres of the world.

His voice recalls in volume and fervency that of the late Francesco Tamagno, whose triumphs he has revived with enthusiastic success. His best numbers are included on the many fine "*His Master's Voice*" records he has made.

Son répertoire est très étendu et il a chanté avec un grand succès dans tous les grands centres musicaux du monde.

Sa voix rappelle en volume et expression celle de feu Francesco Tamagno dont il renouvela les triomphes avec un très grand succès. Ses meilleurs morceaux ont été enregistrés par la marque "*La Voix de son Maître.*"

Sung in Italian

Solos

		Cat. No.	Size
Ah sì, ben mio coll'essere, "Il Trovatore"	Verdi	052329	12"
Apri la tua finestra (Serenata), "Iris"	Mascagni	2-52813	10"
Bianca al par di neve alpina, "Gli Ugonotti"	Meyerbeer	052332	12"
Canzone guerresca	Giordano	2-52817	10"
Celeste Aida, forma divina, "Aida"	Verdi	052330	12"
Cielo e mar! l'etereo velo splende come un santo altar, "La Gioconda"	Ponchielli	052337	12"
Come un bel dì di maggio, "Andrea Chénier"	Giordano	2-52815	10"
Deserto sulla terra, "Il Trovatore"	Verdi	2-52596	10"
Dio! mi potevi scagliar tutti i mali "Otello"	Verdi	052336	12"
Di quella pira, "Il Trovatore"	Verdi	052170	12"
Figli miei, v'arrestate, "Sansone e Dalila"	Saint-Saëns	2-52597	10"
La donna è mobile, "Rigoletto"	Verdi	2-52809	10"
Niun mi tema (Morte d'Otello), "Otello"	Verdi	052328	12"
No, pagliaccio non son, "Pagliacci"	Leoncavallo	052167	12"
Ora e per sempre addio, sante memorie, "Otello"	Verdi	2-52811	10"
Re del cielo, "Il Profeta" (with chorus)	Meyerbeer	2-52598	10"
Sì, fui soldato, "Andrea Chénier"	Giordano	2-52814	10"
Sì, io t'amo, "Madame de Belle Isle"	Samara	2-52595	10"

ANTONIO PAOLI—*continued*

Solos

		Cat. No.	Size
Spezza i ceppi d'Israel, "Sansone e Dalila"	Saint-Saëns	052169	12″
Tu? indietro! Fuggi!—see Ora e per sempre, "Otello"	Verdi		
Vesti la giubba, "Pagliacci"	Leoncavallo	052166	12″
Viens, ô toi dont le clair visage: Epithalame, "Déjanire"	Saint-Saëns	2-52808	10″

Duet

Paoli and Goetzen

Ah! mille vite gli donasse Iddio, "Otello"	Verdi	054337	12″

Trios

Paoli, Cigada and Joanna

Di geloso amor sprezzato, "Il Trovatore"	Verdi	54340	10″

Paoli, Sala and Goetzen

Una vela! Un vessillo, "Otello" (with chorus)	Verdi	054331	12″

Paoli, Salvati and Goetzen

Questa è una ragna, "Otello"	Verdi	54451	10″
Vieni, l'aula è deserta, "Otello"	Verdi	054330	12″

Quartet

Paoli, Cigada, Corsi and Huguet

Versa il filtro nella tazza sua, "Pagliacci"	Leoncavallo	54339	10″

GRAZIELLA PARETO

(Soprano)

Pareto was born at Barcelona, and began her artistic career at a very early age. In all the principal cities of the world Pareto has been acclaimed as a gifted and brilliant soprano. Her records are great favourites in all the great cities of Europe.

Pareto naquit à Barcelone et commença très jeune sa carriere théâtrale. Dans toutes les principales villes du monde, Pareto fut acclamée comme une soprano brillante et bien douée. Ses disques sont très appréciés dans toutes les grandes villes d'Europe.

Duets

Sung in Italian

Pareto and Dragoni

		Cat. No.	Size
Dite alla giovine, "La Traviata"	Verdi	2-054082	12"
Libiam ne'lieti calici (Brindisi), "La Traviata" (with chorus)	Verdi	2-054081	12"
No, vecchio t'inganni, "Rigoletto" —see Sì, vendetta			
Sì, vendetta, tremenda vendetta, "Rigoletto"	Verdi	2-054080	12"

THE LATE ADELINA PATTI

(Soprano)

Adelina Patti was born of Italian parents in Madrid in 1843, and died on September 27th, 1919. At the age of sixteen she made her operatic *début* in New York in "Lucia" and achieved a tremendous success. Two years later, in 1861, she made her first appearance at Covent Garden as Amina in "La Sonnambula," and created such a sensation with her remarkable voice that her reputation was at once firmly established. She repeated her triumph at Vienna, Petrograd, Rome, Paris, in fact in every capital of civilised countries, and quickly became, in the estimation of the Opera-goers of Europe and both Americas, the Queen of Song, a position she held unchallenged for nearly half a century. Madame Patti's career was marvellous, and it would take a volume to recount all her triumphs. The great singer died at Craig-y-Nos Castle, her Welsh home, at the age of

Feu Madame Adelina Patti est née en 1843 à Madrid de parents italiens. A 16 ans elle fit ses debuts à New York dans "Lucie," et elle remporta un immense succes.

Deux ans plus tard, en 1861, elle débuta à "Covent Garden" dans le rôle d'Amina de "La Somnambule," et sa voix remarquable fit une telle impression que sa réputation fut solidement établie. Son triomphe se répéta successivement à Vienne, Pétrograd, Rome, Paris, ainsi que dans chaque capitale du monde civilisé, et les musiciens qui fréquentaient les opéras d'Europe et d'Amérique, la considérerent comme la Reine du Chant, titre qu'elle conserva pendant près d'un demi-siecle.

La carrière de Patti fut merveilleuse, et il faudrait un volume pour faire le récit de ses triomphes. La grande cantatrice décéda en 1919 dans son château de Craig-y-Nos, dans le Pays de Galles,

THE LATE ADELINA PATTI—*continued*

seventy-six. Neither as to its brilliance nor its duration can any singer's career bear comparison with hers.

For a long time Patti refused to allow any reproduction of her voice on a talking machine, but at last, in 1905, chancing to hear some remarkable Caruso records she sent of her own accord to the Gramophone Company Ltd., and arranged to have her voice handed down to posterity.

à l'âge de 76 ans. Il n'existe pas une carrière qui puisse être comparée à la sienne par l'éclat et la durée.

Pendant longtemps, Patti s'opposa à la reproduction de sa voix par une machine parlante; c'est en 1905, après avoir entendu par hasard de remarquables disques de Caruso qu'elle voulut bien traiter avec la Compagnie du Gramophone, et consentit à avoir sa voix transmise à la postérité sous la forme de nombreux disques du Gramophone.

Sung in English unless otherwise stated

Solos

		Cat. No.	Size
Ah! non credea mirarti, "La Sonnambula" Bellini	in Italian	03084	12"
Batti, batti, o bel Masetto, "Don Giovanni" Mozart	in Italian	03055	12"
Casta diva, che inargenti: Cavatina, "Norma" Bellini	in Italian	03082	12"
Comin' thro' the rye (Scottish Air)		03061	12"
Connais-tu le pays? "Mignon" Thomas	in French	03083	12"
Home, sweet home Bishop		03053	12"
Kathleen Mavourneen Crouch		03078	12"
Last rose of summer, The arr. Moore		03062	12"
O Dieu: que de bijoux (Jewel Song), "Faust" Gounod	in French	03056	12"
Old folks at home, The Harrington		03054	12"
On Parting Patti		03063	12"
Pur dicesti Lotti	in Italian	03052	12"
Robin Adair Keppel		03059	12"
Serenata, La Tosti	in Italian	03079	12"
Si vous n'avez rien à me dire, Baroness Willy de Rothschild	in French	03060	12"

THE LATE ADELINA PATTI—*continued*

Sung in English unless otherwise stated

Solos

		Cat. No.	Size
Voi che sapete, "Le Nozze di Figaro" Mozart	in Italian	03051	12"
Within a mile of Edinboro' Town		03064	12"

NOTE.—The above records were made in 1905 at Craig-y-nos Castle, when the great diva had just retired from the world of music. The art of recording the human voice has improved so rapidly that these records cannot with justice be compared to records of great artistes which are now being issued. The, records, however, will always remain a link with the past and will be welcomed by those who but dimly remember the glorious voice of this great Queen of Song.

THE LATE POL PLANÇON

(Bass)

Born in the Ardennes in 1855, Plançon inherited his musical taste from his father and grandfather. He

Né dans les Ardennes, Plançon hérita des dispositions musicales de son père et de son grand-père. Après avoir

THE LATE POL PLANÇON—*continued*

received his training under Duprez, and made his *dèbut* at Lyons in 1877.

Thereafter he appeared with great success almost yearly in Paris, London and New York. He was undoubtedly one of the most accomplished and popular of the operatic stars, possessing a magnificent voice and polished style which placed him in the front rank of operatic basses.

His fine qualities have been perpetuated for all time by "*His Master's Voice*" records, typical reproductions of the master bass.

fait des études musicales sous la direction de Duprez, il fit ses débuts à Lyon en 1877.

Depuis cette époque, presque chaque année, il chanta avec grand succès à Paris, Londres et New-York.

Il fut certainement une des vedettes d'Opéra les plus populaires et les plus remarquables, possédant une voix magnifique et chantant avec un style parfait qui le plaçèrent au premier rang des basses d'Opéra.

Ses belles qualités sont conservées perpétuellement, grâce aux disques enregistrés par la marque "*La Voix de son Maître*" dont les disques ont reproduit parfaitement sa belle voix de basse.

Solos

		Cat. No.	Size
Allons ! jeunes gens ! (Air de Capulet), "Roméo et Juliette" Gounod	in French	3-32664	10"
Chanson de la puce, "La Damnation de Faust" Berlioz	in French	3-32692	10"
Chi mi dirà di che il bicchier (Canzone del Porter), "Marta" Flotow	in Italian	2-52585	10"
Cor, Le Flégier	in French	032023	12"
Deux Grenadiers, Les Schumann	in French	032050	12"
Grand' Isi ! grand' Osiri (Invocation), "Il Flauto Magico" Mozart	in Italian	052090	12"
Meditation—see "Vallon, Le"			
Ninna nanna (Berceuse), "Mignon" Thomas	in Italian	052217	12"
Noël (Cantique de Noël) Adam	in French	032032	12"
Nonnes, qui reposez, "Robert le Diable" Meyerbeer	in French	032077	12"
O jours heureux, "Etoile du Nord" Meyerbeer	in French	032078	12"
Pro peccatis, "Stabat Mater" Rossini	in Latin	052218	12"
Qui sdegno non s'accende, "Il Flauto Magico" Mozart	in Italian	052117	12"
Rameaux, Les Faure	in French	032049	12"
Sérénade de Méphistophélès, "La Damnation de Faust" Berlioz	in French	3-32678	10"

THE LATE POL PLANÇON—*continued*

Solos

			Cat. No.	Size
Serenade of Mephisto—see "Vous qui faites l'endormie"				
Tambour-major tout galonné d'or (Air du Tambour-major), "Le Caïd"	Thomas	in French	032065	12″
Vallon, Le: Méditation	Gounod	in French	032022	12″
Veau d'or, Le, "Faust"	Gounod	in French	3-32679	10″
Voici des roses, "La Damnation de Faust"	Berlioz	in French	032066	12″
Vous qui faites l'endormie (Sérénade de Méphistophélès), "Faust"	Gounod	in French	032048	12″

THE LATE MAUD POWELL

(Violinist)

All Americans had reason to be proud of the achievements of their distinguished country-woman, Maud Powell. From East to West audiences flocked to hear her, and were delighted with her flawless playing; while her charming and gracious personality

Tous les Américains ont eu raison d'être fiers des succès de leur distinguée compatriote: feu Maud Powell.

De l'est à l'ouest, on accourut en foule pour l'écouter. Ses auditeurs furent charmés par son jeu parfait, tandis que sa charmante et gracieuse personnalité

THE LATE MAUD POWELL—*continued*

wholly fascinated those who were fortunate enough to meet her.

There was nothing of pose or virtuoso, affectation or airs about Miss Powell. She loved the work she did, and her heart, soul and mind were wholly in it. She was a virtuoso in technique and ability, but an artist and musician in spirit, and her appearances some years ago in London as soloist with Sousa's orchestra were particularly successful.

The Powell reproductions which have been issued by "*His Master's Voice*" are faithful reproductions of the masterly playing of this artiste.

fascina complètement ceux qui ont eu la chance de la connaître.

Il n'y avait aucune pose, ni affectation dans le jeu de Miss Powell. Elle aima le travail qu'elle exécuta, et y consacra son cœur, son âme et son esprit. Véritable virtuose au point de vue des connaissances techniques, elle avait le sens artistique et musical très développé, et il y a quelques années, ses débuts à Londres comme soliste de l'orchestre Sousa lui valurent beaucoup de succès.

Les reproductions du talent de feu Miss Powell par les disques du Gramophone montrent véritablement le jeu expérimenté de l'artiste.

Solos

		Cat. No.	Size
At the Brook (with harp acc.)	Boisdeffre	4-7967	10″
Ave Maria (with string quartet and harp)	Schubert	2-07988	12″
Barcarolle, "Tales of Hoffmann"	Offenbach	3-7978	10″
(a) Bee, The	Schubert	4-7968	10″
(b) Minute Waltz	Chopin		
Berceuse slave, Op. 11 (Slavonic Cradle Song)	Néruda	4-7969	10″
(a) Bourrée (pianoforte acc. by G. Falkenstein)	Bach	2-07989	12″
(b) Minuet (pianoforte acc. by G. Falkenstein)	Gluck		
Caprice, Op. 51, No. 2	Ogarev	4-7970	10″
Capriccio Valse (Valse Caprice), Op. 7	Wieniavski	2-07990	12″
Cavatina, Op. 85, No. 3	Raff	2-07991	12″
Chanson à bercer: Lullaby	Florent-Schmidt	3-7981	10″
Czardas—Hejre Kati	Hubay	2-07992	12″
(a) Elégie—Song of Mourning	Massenet	2-07993	12″
(b) Maiden's Wish	MacMillen		
Farfalla: Caprice	Sauret	2-07994	12″
Fifth Nocturne (orch. acc.)	Leybach	2-07995	12″
Finale from E minor Concerto, Op. 64	Mendelssohn	2-07996	12″

THE LATE MAUD POWELL—*continued*

Solos

		Cat. No.	Size
Four American Folk Songs :—			
My Old Kentucky Home	Foster	2-07997	12″
Shine on (School Craft)			
Old Black Joe	Foster		
Kingdom coming	Work		
Gavotte, "Mignon"	Thomas	3-7979	10″
Gondoliera, Op. 52, No. 4	Saar	4-7906	10″
Guitarrero	Drdla	4-7971	10″
Have pity, sweet eyes	Tenaglia	2-07998	12″
Intermezzo (Méditation religieuse)	Massenet	2-07900	12″
Kol nidrei, Op. 47	Bruch	2-07999	12″
Largo with Orch. acc.	Händel	2-07927	12″
Mazurka, Op. 26	Zarzycki	4-7972	10″
Melody on Air from "Orfeo ed Euridice"	Gluck	4-7973	10″
Minuet in D major, No. 1	Mozart	4-7975	10″
Minuet in G, No. 2	Beethoven	4-7974	10″
Minuet (piano acc. by G. Falkenstein)	Boccherini	3-07900	12″
Molly on the Shore (Irish Reel), Setting by Percy Grainger		4-7976	10″
Petite Valse	Herbert	4-7977	10″
(a) Polish Dance	Kuyaviak	3-07901	12″
(b) Second Mazurka	Wieniavski		
Polonaise, Op. 38	Vieuxtemps	4-7978	10″
Poupée valsante (arr. Hartmann)	Poldini	4-7979	10″
Romance from Concerto No. 2, Op. 22	Wieniavski	3-07902	12″
Salut d'amour, Op. 12	Elgar	4-7980	10″
Serenata	Moszkovski	3-7965	10″
Seventh Concerto in G, Op. 76			
Allegro maestoso (First Movement)	de Beriot	2-07932	12″
Allegro moderato	de Beriot	3-07903	12″
Andante tranquillo	de Beriot	3-07904	12″
Sonata in E major, 2nd Movement	Bach	4-7981	10″
Sonata in E major, 4th Movement	Bach	4-7982	10″
Souvenir (Morceau)	Drdla	3-7964	10″
Spanish Dance, Op. 26	Sarasate	3-07905	12″
Tambourin	Leclaire	4-7983	10″
To Spring, Op. 43, No. 6	Grieg	4-7984	10″

THE LATE MAUD POWELL—*continued*

Solos

		Cat. No.	Size
(a) Twilight (harp by Francis J. Lapitino)	Massenet-Powell	3-07906	12″
(b) Musette	Sibelius		
Valse triste, Op. 44	Sibelius	2-07919	12″

VLADIMIR ROSING

(Tenor)

Born in Petrograd in 1890, he attended the University of that city, where he studied law for six years.

At the early age of eleven, he already had dreams of becoming a singer. He began his studies in singing with our old Gramophone "star," Tartarkoff, leading baritone of the Mariinsky Opera, Petrograd, and it is a coincidence that his first salon appearance in December, 1911, was with that remarkable violinist Heifetz, then 11 years old. Shortly before, Mr. Rosing had paid a visit to England to learn the

Né à Pétrograd en 1890, il suivit les cours de l'université de cette ville où il étudia le droit pendant 6 ans. A l'âge de 11 ans, son rêve était déjà de devenir chanteur. Ses premières études musicales furent faites sous la direction d'une de nos anciennes vedettes du Gramophone M. Tartarkoff, premier baryton du "Mariinsky Opéra" de Pétrograd.

Ses débuts dans les salons en 1911 coïncidèrent avec ceux du remarquable violoniste Heifetz, alors âgé de 11 ans.

Peu de temps auparavant, M. Rosing

VLADIMIR ROSING—*continued*

English language and to study voice production with Sir George Power. Upon returning to Petrograd in 1912, Mr. Rosing was engaged as the leading tenor of the Arts Opera, where he made his *début* in "Eugen Onegin." During that season he essayed the rôles of Walter in "Meistersinger" and Dimitri in "Boris Godounov." In London Mr. Rosing made his first appearance in May, 1913, at the Albert Hall with Elman and Alice Verlet. In 1915 Mr. Rosing inaugurated a season at the London Opera House, where he produced Tchaikovsky's "Queen of Spades." During two seasons in 1917 and 1918, he gave in London over forty recitals, based upon a new scheme in which a particular theme as portrayed in the songs of the world's greatest composers formed the programme of each concert.

était venu en Angleterre pour apprendre la langue, et étudia la production de la voix avec Sir George Power. A son retour à Pétrograd en 1912, M. Rosing fut engagé comme premier ténor à "l'Opéra des Arts" où il débuta dans "Eugen Onegin." Pendant cette saison, il travailla les rôles de Walter de "Meistersinger" et Dimitri dans "Boris Godounov."

M. Rosing fit ses débuts à Londres en Mai 1913, au "Albert Hall" avec Elman et Alice Verlet. En 1915, il inaugura la saison à la London Opera House où il joua dans "Pique Dame" de Tchaikovsky. Pendant deux saisons, en 1917 et 1918, il chanta plus de 40 récitals, dont chaque programme était consacré à mettre en valeur une œuvre de quelque grand compositeur.

Solos

Sung in Russian

		Cat No.	Size
Forgive me, oh Divinity, "Pique Dame," Act I, Scene II	Tchaikóvsky	2-022000	12″
If you ever knew, "Pique Dame"	Tchaikóvsky	2-022001	12″

TITTA RUFFO

(Baritone)

Titta Ruffo was born at Pisa in 1878. At the age of seventeen he began his vocal studies with his brother, a well-known teacher, and continued them later at Rome under Perischini. His *début* was made in 1898 at the Costanzi Theatre, Rome, when he made a sensation in the small part of the Herald in "Lohengrin." Other important engagements rapidly followed in Italy and South America. In 1905 he obtained an appointment at La Scala, Milan, where he sang in the first Italian performance of "Le Jongleur de Notre Dame." Since then he has sung in Vienna, Paris, Madrid, Cairo and other cities, and has become a great favourite in Russia. Quite recently, too, he has been acclaimed with extraordinary enthusiasm in New York, while on his appearances, just before the war, in London, he was universally recognised as the finest of the younger generation of Italian baritones. One of his greatest successes

Titta Ruffo naquit à Pise en 1878. A 17 ans, il commença ses études vocales avec son frère, un professeur bien connu, puis il les poursuivit à Rome sous la direction de Perischini.

Ses debuts eurent lieu en 1898 au Théâtre Costanzi de Rome, où il fit une profonde impression dans le rôle du Héraut de "Lohengrin."

Il eut ensuite très rapidement d'autres engagements importants en Italie et dans l'Amérique du Sud. En 1905, il obtint un engagement à la Scala de Milan, où il chanta à la première représentation italienne du "Jongleur de Notre Dame." Depuis cette époque, il fut engagé à Paris, Madrid, Le Caire et d'autres villes et il fut très aimé en Russie. Dernièrement, il fut accueilli avec un enthousiasme extraordinaire à New-York, et, à la veille de la guerre, lors de ses debuts à Londres il fut universellement reconnu comme le premier baryton de la jeune génération italienne.

TITTA RUFFO—*continued*

has been made in the part of Hamlet, which he sang at the opening of the Colon Opera House, Buenos Aires, in 1909, and of which he has made several magnificent "*His Master's Voice*" records. He is himself conscious of the fact that only the "*His Master's Voice*" special process of recording is capable of correctly and satisfactorily reproducing his voice, remarkable for the volume, purity and richness of its tone. Many indeed consider him without a rival amongst operatic baritones living; the range of his voice is extraordinary.

Il remporta un de ses plus grands succès dans Hamlet, qu'il chanta en 1906 à l'ouverture de "l'Opera Colon" de Buénos-Ayres et le rôle fut enregistré sur plusieurs magnifiques disques de la marque "*La Voix de son Maître.*" Il reconnait lui-même que seul le procédé spécial d'enregistrement des disques de la marque "*La Voix de son Maître*" est capable de reproduire d'une manière correcte et satisfaisante sa voix, remarquable pour son volume, la pureté et la richesse du son. Il est considéré par de nombreux melomanes comme le baryton contemporain sans égal. Sa voix possède une étendue extraordinaire.

Sung in Italian

Solos

		Cat. No.	Size
Ahimè! fanciullo ancora, "Thaïs"	Massenet	7-52048	10″
Alla vita che t'arride, "Un Ballo in Maschera"	Verdi	7-52036	10″
All'erta, marinar, "L'Africana"	Meyerbeer	7-52072	10″
Aman lassù le stelle, "Cristoforo Colombo"	Franchetti	2-052096	12″
Buona, Zazà, del mio buon tempo "Zazà"	Leoncavallo	7-52035	10″
Credo in un Dio crudel, "Otello"	Verdi	2-052090	12″
Deh! vieni alla finestra (Serenata), "Don Giovanni"	Mozart	7-52037	10″
Dio possente, dio d'amor (Invocation de Valentin), "Faust"	Gounod	2-052104	12″
Disse il saggio, "Malena"	Titta	2-52624	10″
Due Granatieri, I (Two Grenadiers)	Schumann	2-052103	12″
E suonan le campane	Titta	7-52049	10″
Ecco dunque l'orribil città, "Thaïs"	Massenet	7-52050	10″
Eri tu che macchiavi quell'anima, "Un Ballo in Maschera," Act III	Verdi	2-052170	12″
Fin ch'han dal vino calda la testa, "Don Giovanni"	Mozart	7-52054	10″
Guitarrico, El — in Spanish	Soriano	7-62013	10″
Il balen del suo sorriso, "Il Trovatore"	Verdi	2-52528	10″

TITTA RUFFO—*continued*

Solos

		Cat. No.	Size
Marechiare	Tosti	052383	12″
Ma tu sfiorata di rugiada gentil, "Malena"	Titta	2-52623	10″
Meriggiata	Leoncavallo	2-52685	10″
Non penso a lei	Ferradini	7-52040	10″
Oh, che m'importa?	Titta	7-52062	10″
O vin, discaccia la tristezza (Brindisi), "Hamlet" (with La Scala chorus)	Thomas	052188	12″
Rammenta i lieti dì, "Faust"	Gounod	7-52070	10″
Sei vendicata assai, "Dinorah"	Meyerbeer	2-052088	12″
Se la giurata fede, "Tosca"	Puccini	7-52143	10″
Spettro santo, "Hamlet"	Thomas	2-52621	10″
Suono e Fantasia	Capolongo	7-52029	10″
Torna a Surriento: Canzone Napoletana	De Curtis	2-52828	10″
Tremin gl'insani, "Nabucodonosor"	Verdi	7-52063	10″
Vien, Leonora, a piedi tuoi, "La Favorita"	Donizetti	2-052075	12″
Visione Veneziana	Brogi	7-52030	10″
Vous qui faites l'endormie, "Faust"	Gounod	7-52071	10″
Zazà, piccola Zingara, "Zazà"	Leoncavallo	7-52031	10″

Recitation

Apparizione dello spettro, "Amleto"	Shakespeare	51097	10″

Duets

Ruffo and Caruso

Si, pel ciel marmoreo giuro! "Otello," Act II, Scene V	Verdi	2-054049	12″

Ruffo and De Segurola

Suoni la tromba, intrepido, "I Puritani"	Bellini	54360	10″

Trio

Ruffo, Fosca and Ischierdo

Di geloso amor sprezzato, "Il Trovatore"	Verdi	54359	10″

EMILIO SAGI-BARBA

(Baritone)

Sagi-Barba, one of the most famous Spanish baritones, possesses a well-schooled, powerful and resonant voice. He has made some fine "*His Master's Voice*" records, among them numbers from Vives' "Los Bohemios" and Mazza's "Campanone."

Sagi-Barba, un des plus célèbres barytons espagnols, possède une voix sonore, puissante et d'un excellent style.

Il a fait de superbes disques à la marque "*La voix de son Maître*" et parmi ceux-ci des morceaux de "Los Bohemios" de Vives et de "Campanone" de Mazza.

Sung in Spanish

		Cat. No.	Size
Coro de Bohemios, "Los Bohemios"	Vives	2-62094	10"
Dúo de Bohemios, "Los Bohemios" Sagi-Barba and Vela	Vives	64304	
El diablo en el poder: Romanza	Barbieri	2-62085	10"
Romanza de Ricardo, "Miss Helyett"	Audran	2-62092	
Salida de Campanone, "Campanone"	Mazza	062042	12"
Dúo "Campanone," Sagi-Barba and Vela	Mazza	064082	
Tierra: Romanza		062045	12"
Cortigiani, vil razza, "Rigoletto"	Verdi	062046	

G. MARIO SAMMARCO

(Baritone)

Born at Palermo in 1873, Sammarco made his operatic *début* at the age of twenty-one in Puccini's opera "Le Villi." He was later engaged for "Andrea Chénier" at La Scala, Milan.

His repeated appearances in all the chief opera houses of the world have met with brilliant success, and secured for him a lasting reputation. He has a fine baritone voice, unusually rich and powerful, and his repertory includes the rôles of Falstaff, Iago, Rigoletto, Amonasro, Scarpia, Sharpless, Marcel, Jack Rance, Figaro and Tonio.

For years before the war Sammarco was regarded as one of Covent Garden's most popular artistes, and at his reappearance at the re-opening of Covent Garden in 1919, was warmly welcomed by the public. Recently he has made triumphant reappearances in his native Italy, following upon his successful seasons in the United States and South America.

Sammarco, né à Palerme en 1873, fit ses débuts à l'Opéra à l'âge de 21 ans dans "Le Villi" de Puccini. Il fut plus tard engagé à La Scala de Milan pour y chanter: Andrea Chénier.

Ses interprétations d'Opéra répétées dans les grandes villes du monde lui ont attiré partout les plus brillants succès et lui ont assuré une réputation durable.

Sa voix de baryton est extraordinairement riche et puissante et son répertoire comprend les rôles de Falstaff, Iago, Rigoletto, Amonasro, Scarpia, Sharpless, Marcel, Jack Rance, Figaro et Tonio.

Bien des années avant la guerre, Sammarco fut considéré comme un des artistes les plus populaires de Covent Garden et lorsqu'il y reparut pour la réouverture de ce théâtre en 1919, il fut très chaleureusement accueilli par le public. Récemment, il chanta avec succès dans son pays natal après avoir remporté de grands succès aux Etats-Unis et dans l'Amerique du Sud.

G. MARIO SAMMARCO—*continued*

Sung in Italian

Solos

		Cat. No.	Size
Aprila, bella, la finestrella: Serenata, "I Gioielli della Madonna"	Wolf-Ferrari	2-052073	12"
Cruda, funesta smania, "Lucia di Lammermoor"	Donizetti	2-052044	12"
Di Provenza il mar, il suol, "La Traviata"	Verdi	2-052171	12"
Figlia di regi, a te l'omaggio, "L'Africana"	Meyerbeer	2-052074	12"
Lo vedremo, veglio audace, "Ernani"	Verdi	2-052041	12"
Non più andrai, "Le Nozze di Figaro"	Mozart	2-052042	12"

Duets

Sammarco and McCormack

All' idea di quel metallo, "Il Barbiere di Siviglia"	Rossini	2-054021	12"
O grido di quest' anima, "La Gioconda"	Ponchielli	2-054022	12"

Quartet

Sammarco, Melba, McCormack and Thornton

Bella figlia dell' amore, "Rigoletto"	Verdi	2-054025	12"

THE LATE PABLO DE SARASATE

(Violinist)

The late Pablo de Sarasate was born at Pampeluna, near the Spanish frontier, on March 10th, 1844. Like most great violinists he was an infant prodigy, and was taken to France as a child where he prosecuted his musical studies. At the early age of ten he played at the Court of Queen Isabella, who presented him with a valuable "Strad," which he treasured throughout his life.

In 1856 the youthful Sarasate entered the Paris Conservatoire, was favourite pupil of Allard, and gained first prizes for violin and other musical subjects. But in spite of his promise as a composer, Sarasate could not resist the call of the concert platform. The beauty of his tone, his dazzling execution, the rich charm of his style, these gifts endeared him strongly to the French nation, while the Spaniards adored him as a genius and as a fellow-countryman.

Sarasate travelled South America and Russia. His first appearance in London was at the "Old St. James's Hall" which witnessed many of his subsequent

Feu Pablo de Sarasate naquit le 10 mars 1844, à Pampelune près de la frontière espagnole. Comme beaucoup de grands violonistes, il manifesta un talent prodigieux dès son enfance et il fut envoyé tout jeune en France, où il poursuivit ses études musicales. A l'âge de 10 ans, la Reine Isabelle devant laquelle il venait de jouer lui fit cadeau d'un "Stradivari" qu'il conserva précieusement toute sa vie.

En 1856, le jeune Sarasate entra au Conservatoire de Paris, y fut l'élève préféré de Allard, et remporta les premiers prix de violon et d'autres études musicales.

Malgré le bel avenir de compositeur qu'il pouvait escompter, Sarasate ne put resister au désir de paraitre en concert. La beauté de ses sons, le charme de son style et son éblouissante éxécution contribuèrent à le faire aimer des français, tandis que les espagnols l'acclamaient comme un génie et un compatriote.

Sarasate voyagea dans l'Amérique du Sud et la Russie. Ses débuts à Londres eurent lieu à "St. James's Hall" où il

THE LATE PABLO DE SARASATE—*continued*

triumphs. He played for the Philharmonic Society in 1874.

Many celebrated composers have written music especially for him, notably Lalo with the Symphonie Espagnole, Max Bruch the Second Concerto, and Mackenzie the Pibroch Suite. Sarasate's own compositions serve as his best memorial, reproducing, as they do, the wonderful charm of the Spanish dance, plus the super-brilliance of his own technique.

remporta tous ses succès. En 1874, il joua pour la Societé Philharmonic.

Beaucoup de célèbres musiciens écrivirent pour lui et particulièrement Lalo qui composa la Symphonie Espagnole, Max Bruch qui fit le second Concerto et Mackenzie "Le Pibroch Suite." Les compositions de Sarasate perpétuent le souvenir de cet artiste, car elles reproduisent le charme si pittoresque des danses espagnoles et le brio de sa propre technique.

Solos

		Cat. No.	Size
Tarantelle	Sarasate	E183	10″
Prélude	Bach		

NOTE.—This was recorded a great many years ago and the record can by no means be compared to our modern standard of recording.

We are leaving the record in our catalogue for the sake of those who wish to hear the technique of this great artiste.

NOTE.—Cet enregistrement fut fait il y a plusieurs années et la reproduction n'atteint nullement au niveau de l'heure actuelle.

Nous avons conservé ce disque sur notre catalogue pour faire plaisir à tous ceux qui voudront se rendre compte de la merveilleuse technique de cet artistee.

TITO SCHIPA

(Lyric Tenor)

Tito Schipa was born in 1888 at Lecco where he studied music under Maestro Gerunda; then he went to Milan, where he worked with Sr. Emilio Piccoli; and he made his first appearance in opera in 1909, singing Bizet's "I Pescatori di Perle" and and Leoncavallo's "Zazà" at the Teatro Sociale of Cremona, in both of which operas he achieved a very great triumph.

After this he took part in a very important tour through Italy, and sang at Bologna, Rome, Naples, Palermo, Panne, Udine and Trieste, whence he went to Milan and sang in Puccini's "Tosca" at the Teatro Dal Verme. This was the starting point of his operatic reputation, and now he is considered among the great artistes.

Tito Schipa naquit à Lecco en 1888 où il fut d'abord l'élève du Maitre Gerunda; il vint ensuite à Milan où il travailla avec Sr. Emilio Piccolo, et c'est en 1909 qu'il fit ses débuts en chantant dans les "Pêcheurs de Perles" de Bizet, et dans "Zazà" de Leoncavallo au Théâtre Social de Cremone. Dans ces deux Opéras, il remporta un très grand succès.

Il prit part ensuite à une grande tournée en Italie, chantant à Bologne, Rome, Naples, Palerme, Panne, Udine et Trieste, d'où il se rendit à Milan pour chanter dans "La Tosca" de Puccini au Théâtre Dal Verme. Ce fut le point de départ de sa réputation de ténor d'Opéra et aujourd'hui il est considéré comme un grand artiste.

Sung in Italian

Solos

		Cat. No.	Size
Ah! dispar vision, "Manon," Act III	Massenet	2-052150	12″
Ella mi fu rapita, "Rigoletto"	Verdi	7-52125	10″

TITO SCHIPA—*continued*

Solos

		Cat. No.	Size
Parmi veder le lagrime," Rigoletto"	Verdi	7-52124	10"
Salve, dimora, casta e pura," Faust"	Gounod	7-52122	10"
Tu che a Dio spiegasti l'ali," Lucia di Lammermoor"	Donizetti	7 52123	10"

ERNESTINE SCHUMANN-HEINK

(Contralto)

Mme. Schumann-Heink was born at Lieben, near Prague, Bohemia, in 1861. She received her musical training under Marietta Leclair.

London warmly appreciated her singing at Covent Garden, where she appeared from 1897 to 1900, chiefly in Wagnerian parts. Mme. Schumann-Heink, desiring that her records should be as nearly perfect as possible and worthy of her great reputation, has signed an exclusive agreement to make "*His Master's Voice*" records only. For many years past she has been one of the greatest favourites in American operatic and concert life.

Madame Schumann-Heink naquit en Bohême en 1861 et fit ses etudes musicales sous la direction de Marietta Leclair. Londres lui fit un très chaleureux accueil lorsqu'elle chanta de 1897 à 1900 à Covent Garden où elle fut principalement l'interprête des rôles Wagnériens.

Madame Schumann-Heink désirant que ses enregistrements soient aussi parfaits que possible et dignes de sa grande réputation s'engagea à chanter exclusivement pour la marque "*La Voix de son Maître.*" Depuis déjà longtemps elle est très populaire aux Etats-Unis.

ERNESTINE SCHUMANN-HEINK—*continued*

Solos

			Cat. No.	Size
Agnus Dei	in Latin	Bizet	2-053158	12″
Allah		Chadwick	2-3001	10″
Before the Crucifix		La Forge	03697	12″
But the Lord is mindful of His own, "Saint Paul"		Mendelssohn	03175	12″
Child's Prayer, A		Harold	2-3416	10″
Cry of Rachel		Salter	03698	12″
Danny Boy		Weatherly	03699	12″
Gitana-Bolero	in Italian	Arditi	053158	12″
Kerry Dance		Molloy	03361	12″
Lascia ch'io pianga, "Rinaldo"	in Italian	Händel	2-053014	12″
Leggero, invisibile : Bolero	in Italian	Arditi	2-053159	12″
Nearer, my God, to Thee		Mason	2-3417	10″
O mon fils, "Le Prophète"	in French	Meyerbeer	2-033014	12″
One sweetly solemn thought		Ambrose	03701	12″
Rosary, The		Nevin	03118	12″

Duet

Schumann-Heink and Caruso

Ai nostri monti ritorneremo, "Il Trovatore"	in Italian	Verdi	2-054042	12″

ANTONIO SCOTTI

(Baritone)

Antonio Scotti was born at Naples, studied under Paganini and made his *début* at the age of twenty-three, in Malta, as Amonasro in "Aida." After scoring several successes in Milan he was secured by Covent Garden and made his London *début* as Don Giovanni. Scotti's repertory is very extensive; his impersonation of Scarpia is considered his greatest part, whilst as Falstaff he has achieved a notable success. The "*His Master's Voice*" records by Scotti include a number of airs from various operas and several Neapolitan songs, all of which are much in demand on account of their faithful reproduction of his voice. This artiste's successes have been many and his fame is world-wide, every perform-

Antonio Scotti naquit à Naples et fut l'élève de Paganini. A 23 ans, il chanta pour la première fois et interpréta à Malte le rôle d'Amonasro dans "Aida." Après avoir remporté de grands succès à Milan, il fut engagé à Covent Garden et fit ses débuts à Londres dans le rôle de Don Giovanni.

Le répertoire de Scotti est très grand. Son interprétation de Scarpia est considérée comme son plus grand rôle, et dans Falstaff, il a remporté aussi un succès très caractérisé. Les disques enregistrés par Scotti à la marque "*La Voix de son Maître*," comprennent de nombreux airs de divers opéras et des chants Napolitains; et ils sont très demandés à cause de leur fidèle reproduction.

Les succès de cet artiste ont été très nombreux, et sa réputation est universelle, chaque concert étant pour lui un véritable triomphe.

ANTONIO SCOTTI—*continued*

ance being an artistic triumph. In America he is a great favourite, but it is probable that he is even more so with Covent Garden habitués, who for years considered Scotti inseparable from a Grand Opera Season. Apart from his fine singing, he has always been regarded as one of the most gifted, dramatically, of singers, and his impersonations have been remarkable for their realism. Outside the Opera, Scotti can only be enjoyed on "*His Master's Voice*" records.

Scotti est un des artistes préférés des américains, mais il est probable qu'il est aimé encore davantage des habitués de Covent Garden, qui pendant de nombreuses années, le considérèrent comme indispensable à la grande saison d'opéra.

En dehors de sa belle voix, il fut toujours considéré comme un des chanteurs les plus doués au point de vue dramatique, et ses interprétations ont été remarquables de réalisme.

En dehors de l'opéra, Scotti ne peut être apprécié que par les disques du "Gramophone."

Sung in Italian unless otherwise stated

Solos

		Cat. No.	Size
Come Paride vezzoso (Cavatina), "L'Elisir d'amore"	Donizetti	052109	12"
(a) Deh! vieni alla finestra, "Don Giovanni"	Mozart	2-052000	12"
(b) Quand'ero paggio, "Falstaff"	Verdi		
Dio possente, dio d'amor (Invocation de Valentin), "Faust"	Gounod	2-052003	12"
Ei favella già con troppo bollor, "Otello"	Verdi	7-52001	10"
Eri tu che macchiavi quell'anima, "Un Ballo in Maschera"	Verdi	052091	12"
Inaffia l'ugola! (Brindisi), "Otello"	Verdi	052161	12"
L'onore! Ladri, "Falstaff"	Verdi	2-052002	12"
Luna nova (Marinaresca song, with chorus)		2-052037	12"
Mandolinata, La (Italian Folk Song)	Paladilhe	7-52144	10"
Maria Marì	di Capua	052160	12"
Par ici, par ici, mes amis (Mort de Valentin), "Faust" (with chorus) in French	Gounod	2-032001	12"
Pari siamo, "Rigoletto"	Verdi	2-052004	12"
Quand'ero paggio (b) "Falstaff"—see Deh! vieni alla finestra			
Se la giurata fede, "Tosca"	Puccini	052225	12"

ANTONIO SCOTTI—*continued*

Solos

		Cat. No.	Size
Si può? (Prologo), "Pagliacci"	Leoncavallo	2-052001	12"
Vi ravviso, o luoghi ameni, "La Sonnambula"	Bellini	052139	12"
Vi ravviso, o luoghi ameni, "La Sonnambula"	Bellini	7-52000	10"

Duets

Scotti and Caruso

Amore o grillo, Act I, "Madama Butterfly"	Puccini	2-054014	12"
Dio che nell'alma infondere, "Don Carlos"	Verdi	2-054095	12"
Non ve l'avevo detto, "Madama Butterfly"	Puccini	2-054013	12"
O Mimì, tu più non torni, "La Bohème"	Puccini	054127	12"
Solenne in quest'ora giurarmi dovete, "La Forza del Destino"	Verdi	054070	12"
Ve lo dissi, "Madama Butterfly"	Puccini	2-054096	12"

Scotti and Farrar

Belle nuit, o nuit d'amour (Barcarolle), "Contes d'Hoffmann" in French	Offenbach	7-34000	10"
Là ci darem la mano! "Don Giovanni"	Mozart	054206	12"
Mimì! è ver, siam qui, "La Bohème"	Puccini	054203	12"
Ora a noi, "Madama Butterfly"	Puccini	054202	12"

Scotti and Sembrich

Pronta io son, "Don Pasquale"	Donizetti	054074	12"

Trio

Scotti, Journet and Caruso

Que voulez vous, messieurs (Duel), Act IV, "Faust" in French	Gounod	2-034001	12"

ANTONIO SCOTTI—*continued*

Sung in Italian

Quartets

Scotti, Abbott, Caruso and Homer

		Cat. No.	Size
Bella figlia dell'amore, " Rigoletto "	Verdi	054117	12″

Scotti, Caruso, Farrar and Viafora

Addio dolce svegliare, "La Bohème"	Puccini	054204	12″

Scotti, Caruso, Sembrich and Severina

Bella figlia dell'amore, " Rigoletto "	Verdi	054199	12″

Sextet

Scotti, Caruso, Daddi, Sembrich, Journet and Severina

Chi mi frena (Chi raffrena), " Lucia di Lammermoor "	Donizetti	054205	12″

MARCELLA SEMBRICH

(Soprano)

Sembrich was born at Lemberg, Galicia, and began to study the piano and violin when she was but four years old. She commenced her professional career at the Loepel Conservatoire and afterwards studied under Pkitansky, and later with Lamperti at Milan.

Her *début* was made as Elvira, in 1877, at Athens. In 1880, she sang Leonora at Covent Garden with great success. She has also appeared in Warsaw, Petrograd, Moscow, Vienna, Madrid and New York, gaining the enthusiastic approval of audiences and critics alike.

Mme. Sembrich retired from the operatic stage at the zenith of her fame, and the exclusive "*His Master's Voice*" records she has made will remain for the enjoyment and appreciation of gramophone lovers for all time.

Sembrich naquit à Lemberg (Galicie) et à l'âge de 4 ans, elle commençait à étudier le piano et le violon. Elle commença ses études musicales au Conservatoire de Loepel, travailla avec Pkitansky, puis à Milan avec Lamperti.

C'est en 1877, qu'elle débuta à Athènes dans le rôle d'Elvira. En 1880, elle chanta avec succès Léonora à Covent Garden. Ensuite elle chanta à Varsovie, Petrograd, Moscou, Vienne, Madrid et New-York, et partout les critiques et les spectateurs lui firent le plus enthousiaste accueil.

Madame Sembrich se retira de la scène à l'apogée de sa carrière, mais heureusement pour les amateurs du "Gramophone" ils pourront entendre les disques qu'elle a enregistrés à la marque "*La Voix de son Maître.*"

MARCELLA SEMBRICH—*continued*

Sung in Italian unless otherwise stated

Solos

		Cat. No.	Size
Ah! fors' è lui che l'anima, "La Traviata"	Verdi	053096	12"
Ah! non giunge uman pensiero, "La Sonnambula"	Bellini	053100	12"
Ardon gl'incensi, "Lucia di Lammermoor"	Donizetti	053076	12"
Batti, batti, o bel Masetto, "Don Giovanni"	Mozart	053098	12"
Bel raggio lusinghier (Cavatina), "Semiramide"	Rossini	053217	12"
Caro nome che il mio cor, "Rigoletto"	Verdi	053078	12"
Casta Diva, che inargenti (Cavatina), "Norma"	Bellini	053174	12"
Comin' through the rye (Scottish Air) in English		03702	12"
Connais-tu le pays? "Mignon" in French	Thomas	2-033077	12"
Deh! vieni, non tardar, "Le Nozze di Figaro"	Mozart	053099	12"
Ernani! Ernani! involami, "Ernani"	Verdi	053077	12"
Home, sweet home in English	Bishop	03703	12"
Lass with the delicate air, The in English	Arne	03704	12"
Last rose of summer, The in English	arr. by Moore	03705	12"
Mercè, dilette amiche (Bolero), "I Vespri Siciliani"	Verdi	053213	12"
Merry Widow Waltz	Lehar	053170	12"
Nightingale Song in Russian	Abadiev	2-023000	12"
O Dieu! que de bijoux (Air des bijoux), "Faust" in French	Gounod	033021	12"
O luce di quest'anima, "Linda di Chamounix"	Donizetti	053216	12"
Parla! Valse	Arditi	053075	12"
Qui la voce sua soave, "I Puritani"	Bellini	2-053160	12"

MARCELLA SEMBRICH—*continued*

Solos

		Cat. No.	Size
Una voce poco fa, "Il Barbiere di Siviglia"	Rossini	053166	12"
Voce di primavera	Johann Strauss	053097	12"

Duets

Sembrich and Eames

Che soave zeffiretto, "Le Nozze di Figaro"	Mozart	2-054100	12"

Sembrich and Scotti

Pronta io son, "Don Pasquale"	Donizetti	054074	12"

Quartet

Sembrich, Severina, Scotti and Caruso

Bella figlia dell'amore, "Rigoletto"	Verdi	054199	12"

Sextet

Sembrich, Caruso, Daddi, Journet, Scotti and Severina

Chi mi frena (Chi raffrena), "Lucia di Lammermoor"	Donizetti	054205	12"

DMITRI ALEXEIEVITCH SMIRNÓV

(Tenor)

Smirnov, the famous Russian tenor, was born in 1881, and made his *début* in Rubinstein's "Demon," at the Moscow Imperial Opera House on the 26th April, 1904, with extraordinary success. Other appearances followed in Paris, in 1907, and at Monte Carlo, where Smirnov quickly won the sympathies of the international public. Smirnov has also earned great renown in Brussels and Madrid, and in the autumn of 1910 he appeared with brilliant success at the Metropolitan Opera House in New York, where he sang throughout the winter season. In the spring of the following year he toured in Buenos Aires and Montevideo. Smirnov, in the early years of his public career, appeared with equal frequency in Moscow and Petrograd, but has of late sung almost exclusively in Petrograd. His *début* in the Russian opera season at Drury Lane in 1914 was brilliantly successful.

Smirnov, le celebre ténor russe naquit en 1881, et fit ses debuts en 1904 à l'Opéra Impérial de Moscou dans le "Demon" de Rubinstein où il remporta un succès extraordinaire.

Il chanta ensuite à Paris en 1907, puis à Monte-Carlo où Smirnov gagna rapidement les sympathies du public cosmopolite. La grande réputation de Smirnov gagna Bruxelles et Madrid, et à l'automne de 1910, il remporta un très brillant succès au Metropolitan Opera de New-York où il chanta pendant toute la saison d'hiver. Au printemps de l'année suivante, il fut engagé à Buénos-Ayres et à Montevideo.

Smirnov dans les premieres années de sa carrière musicales joua fréquemment à Moscou et à Petrograd, mais depuis quelques années, c'est dans cette derniere ville qu'il chanta presque exclusivement.

Ses debuts dans la saison russe d'Opéra à Drury Lane en 1914 lui valurent un tres brillant succès.

Solos Sung in Italian		Cat. No.	Size
E lucevan le stelle, "Tosca"	Puccini	052372	12″
Mattinata (specially composed for The Gramophone Co. Ltd.)	Leoncavallo	2-52826	10″

JOSKA SZIGETI

(Violinist)

Szigeti was born in Budapest in 1892. As a boy of eight he astonished Budapest critics by his remarkable talents. which, however, were not displayed to the general public till after a few years' study with Professor Hubay, who fostered his exceptional gifts with the greatest care. He is now a great favourite.

"*His Master's Voice*" records by Szigeti are perfect reproductions of his art.

Szigeti naquit à Budapest en 1892. A l'âge de huit ans il étonna déjà les critiques de Budapest par son remarquable talent, mais, néanmoins, il ne fut connu du grand public qu'après quelques années d'études avec le professeur Hubay qui sut développer avec un soin attentif ses dons exceptionnels. Aujourd'hui, c'est un des artistes favoris des mélomanes.

Les disques enregistrés par Szigeti à la célèbre marque "*La Voix de son Maître*" sont de parfaites reproductions de son art musical.

Solos

		Cat. No.	Size
Kreutzer Sonata, Andante and Variations	Beethoven	D74	12"
Valse triste	Sibelius		
Ungarische Weisen	László	D266	12"
Zephir, Op. 35, No. 5	Hubay		

THE LATE FRANCESCO TAMAGNO

(Tenor)

Francesco Tamagno was born at Turin in 1851. The son of a rural innkeeper, he doubtless owed his splendid physique—that great chest and iron throat which produced the wonderful robusto tones for which he was noted—to his active outdoor life. It was when only sixteen years of age that he made his *début* at Palermo in Verdi's "Un Ballo in Maschera." The period of his great fame began in 1880, when he made a sensation at La Scala Theatre, Milan, in "Ernani." Later in the same year he began a protracted tour of all the leading Opera centres of the world, winning fresh triumphs in every place. When Verdi composed the Opera "Otello," it was with a special eye to Tamagno in the principal part, and the first production of it in Milan, in February, 1887, was received with extraordinary enthusiasm.

From that day to his death Tamagno was the only conceivable Otello, and this remained his best and most typical as well as his most famous part.

Francesco Tamagno naquit à Turin en 1851. Fils d'un aubergiste de campagne, il fut élevé au grand air, et c'est à cette existence hygiénique qu'il devait sans doute son splendide physique, ayant une forte poitrine et une gorge de fer qui émit les sons extraordinairement puissants auxquels sa renommée fut due.

Il fit ses débuts à 16 ans à Palerme dans "Le Bal Masqué." C'est en 1880 que commença la période de ses grands succès et qu'il fit sensation à la Scala de Milan dans "Hernani." Dans la même année, il commença une longue tournée dans tous les Opéras du monde, remportant dans chaque ville de nouveaux triomphes. Verdi composa "Otello" avec l'idée de lui en confier le principal rôle, et, en février 1887, lorsque cet Opéra fut donné pour la première fois a Milan, ce fut dans la salle un enthousiasme extraordinaire.

Depuis cette époque et jusqu'à sa mort, Tamagno fut le seul artiste qui jouât parfaitement Otello et dans sa

THE LATE FRANCESCO TAMAGNO—*continued*

He came to London in July, 1889, playing successfully at the Lyceum Theatre and later in the year visited America.

He was the possessor of a tremendous voice, a pure tenor of great range and body, and remarkable in its high notes. It was undoubtedly the most powerful of all voices that have been heard on the operatic stage. Tamagno's last visit to England was in 1901, and on August 31st, 1905, he died after an apoplectic seizure.

Though this great artiste has passed away we can still hear his voice, thanks to the wonderful "*His Master's Voice*" records he made during his lifetime. Tamagno made "*His Master's Voice*" records *exclusively*, and to them alone it is given to hand down his great voice imperishably to coming generations.

carrière lyrique, ce rôle est resté comme le plus typique et le plus célèbre. En 1889, il vint jouer à Londres au "Lyceum Theatre," et la même année, il se rendit en Amérique.

Il possédait une extraordinaire voix de ténor, pure, étendue, et très remarquable dans ses notes élevées. Elle dépassait en puissance toutes celles que l'on a jamais entendues sur la scène. Il vint en Angleterre pour la dernière fois en 1901 et une attaque d'apoplexie l'enleva le 31 Août 1905.

Bien que cet artiste soit mort, vous pouvez encore l'entendre grâce aux merveilleux disques qu'il a enregistrés à la marque "*La Voix de son Maître.*" Il chanta exclusivement pour le "Gramophone" et par les disques que possède cette Compagnie, les générations futures garderont d'une façon impérissable sa grande voix.

Sung in Italian unless otherwise stated

Solos

		Cat. No.	Size
Corriam, corriamo, "Guglielmo Tell"	Rossini	52683	10″
Di quella pira, "Il Trovatore"	Verdi	52678	10″
Esultate! l'orgoglio musulmano sepolto è in mar, "Otello"	Verdi	52673	10″
Esultate! l'orgoglio musulmano sepolto è in mar, "Otello"	Verdi	052101	12″
Figli miei, v'arrestate, "Sansone e Dalila"	Saint-Saëns	52681	10″
Niun mi tema (Morte d'Otello), "Otello"	Verdi	052068	12″
Niun mi tema (Morte d'Otello), "Otello"	Verdi	52674	10″
O muto asil, "Guglielmo Tell"	Rossini	52682	10″
O muto asil, "Guglielmo Tell"	Rossini	052103	12″
Ora e per sempre addio, sante memorie, "Otello"	Verdi	52675	10″
Ora e per sempre addio, sante memorie, "Otello"	Verdi	052102	12″
Quand nos jours s'éteindront comme une chaste flamme, "Hérodiade" in French	Massenet	52684	10″

THE LATE FRANCESCO TAMAGNO—*continued*

Solos

		Cat. No.	Size
Re del cielo (Inno), "Il Profeta"	Meyerbeer	52677	10″
Sopra Berta l'amor mio, "Il Profeta"	Meyerbeer	52679	10″
Un dì all'azzurro spazio (Improvviso), "Andrea Chénier"	Giordano	052100	12″
Un dì all'azzurro spazio (Improvviso), "Andrea Chénier"	Giordano	52676	10″

LUISA TETRAZZINI

(Soprano)

Tetrazzini was born at Florence, and comes of a family of musicians. Her early musical training was gained at the hands of her sister Eva (Mme. Campanini), and she also studied under Signor Ceccherini at the Liceo Musicale, Florence. In 1895 she made an appearance at the Teatro Pagliani as Inez in "L'Africana." Her real *début*, however, took place later at Rio de Janeiro as Violetta in "La Traviata." Then followed ten years

Tetrazzini naquit à Florence d'une famille de musiciens. Sa sœur Eva (Mme. Campanini) lui donna ses premières leçons de musique, et elle fut aussi l'élève de Signor Ceccherini au "Liceo Musicale" de Florence. En 1895, elle joua au "Théâtre Pagliani" le rôle d'Inez dans "L'Africaine."

Mais ses véritables débuts eurent lieu à Rio de Janeiro dans le rôle de Violetta de "La Traviata." Alors commencèrent dix années de triomphes continuels au

LUISA TETRAZZINI—*continued*

or more of continued triumphs in Brazil, Argentine, Italy, Spain, Portugal, and Russia. It remained for San Francisco to introduce her to the English-speaking world, and on November 2nd, 1907, came her sensational first appearance at Covent Garden, which made her a star of the first magnitude and established her name and fame. The tumultuous receptions given her during the next few months are now matters of musical history. She visited New York in January, 1908, meeting with extravagant success there, and since that time she appeared regularly every season both in England and America. During the war Mme. Tetrazzini remained in Italy, working and singing for the war charities of her native country. In September, 1919, she made her reappearance in London, at the Albert Hall.

Her voice is remarkable for its purity and great range, and is brilliant beyond description in coloratura work. Of the many "*His Master's Voice*" records this universally popular artiste has made, it is enough to say that every supreme quality of Tetrazzini's voice is mirrored with delightful fidelity.

Brésil, en Argentine, Italie, Espagne, Russie et au Portugal.

A San Francisco elle fit connaissance avec le public de langue anglaise et ensuite, le 2 Novembre, 1907, elle fit de sensationnels débuts à "Covent Garden"; ceux-ci en firent une grande vedette, et consacrèrent son nom et sa réputation. Les accueils extraordinaires qu'on lui fit les mois suivants, font maintenant partie de l'histoire musicale. Elle fut engagée à New-York en Janvier 1908, y remporta un immense succès, et depuis cette époque, elle chanta régulièrement chaque saison en Angleterre et en Amérique. Mais pendant la guerre, Mme. Tetrazzini resta en Italie, chantant pour les œuvres de guerre de sa contrée natale. En Septembre 1919, elle revint chanter à Londres à "l'Albert Hall."

Sa voix est remarquable pour sa pureté et son étendue, et dans la coloratura elle est exceptionnellement brillante. En ce qui concerne les nombreux disques enregistrés par cette artiste universellement populaire, il suffit de dire que toutes les qualités souveraines de la voix de Tetrazzini sont reproduites avec la plus complète fidélité.

Sung in Italian unless otherwise stated

Solos

		Cat. No.	Size
Ah! fors'è lui, che l'anima, Part 1, "La Traviata"	Verdi	2-053059	12″
Ah! fors'è lui, che l'anima, Part 2, "La Traviata"	Verdi	2-053062	12″
Ah! non credea mirarti, "La Sonnambula"	Bellini	2-053049	12″
Batti, batti, o bel Masetto, "Don Giovanni"	Mozart	2-053057	12″
Bel raggio lusinghier (Cavatina), "Semiramide"	Rossini	2-053034	12″
Bonnie sweet Bessie in English	Gilbert	03336	12″
Candida Durga: Preghiera, "Lakmé" (with chorus)	Delibes	2-053055	12″

LUISA TETRAZZINI—*continued*

Solos

		Cat. No.	Size
"Carnevale di Venezia," Part 1	arr. by Benedict	2-053043	12"
"Carnevale di Venezia," Part 2	arr. by Benedict	2-053044	12"
Caro nome che il mio cor, "Rigoletto"	Verdi	2-053050	12"
Charmant oiseau (Couplet du Mysoli), "La Perle du Brésil" in French	David	2-033027	12"
D'amor sull'ali rosee, "Il Trovatore"	Verdi	2-053085	12"
Dov'è l'Indiana bruna, "Lakmé"	Delibes	2-053056	12"
Eco, L' (The Echo)	Eckert	2-053040	12"
Grande Valse (Op. 10)	Venzano	2-053087	12"
Home, sweet home in English	Bishop	03286	12"
Io dico no, non son paurosa (Aria di Micaëlà), "Carmen"	Bizet	2-053113	12"
Io son Titania (Polonaise), "Mignon"	Thomas	2-053058	12"
La sua man non ancor oggi la mia toccò, "Hamlet"	Thomas	2-053063	12"
Mercè, dilette amiche (Bolero), "I Vespri Siciliani"	Verdi	2-053118	12"
Mirella Waltz	Gounod	2-053013	12"
O luce di quest'anima, "Linda di Chamounix"	Donizetti	2-053115	12"
Pace, pace, mio Dio, "La Forza del Destino"	Verdi	2-053114	12"
Pastorale, "Rosalinda"	Veracini	2-053092	12"
Polonaise, "Mignon"—see Io son Titania			
Ritorna vincitor! "Aida"	Verdi	2-053064	12"
Saper vorreste, "Un Ballo in Maschera"	Verdi	2-053048	12"
Solveig's Song, Op. 23, No. 1, "Peer Gynt"	Grieg	2-053116	12"
Spargi d'amaro pianto (Mad Scene), "Lucia di Lammermoor" (with flute obbl. by Albert Fransella)	Donizetti	2-053047	12"
Swallows, The in English	Cowen	03280	12"
Tacea la notte placida, "Il Trovatore"	Verdi	2-053084	12"
Una voce poco fa, "Il Barbiere di Siviglia"	Rossini	2-053046	12"
Variations	Proch	2-053065	13"
Vien, diletto, è in ciel, "I Puritani"	Bellini	2-053072	12"

CLARENCE WHITEHILL

(Baritone)

Clarence Whitehill was born in 1872 at Marengo, Iowa, U.S.A. After studying for a while at Chicago, he came to Europe and placed himself under the tuition of the famous teacher, Sbriglia, of Paris. His *début* was made in 1898, at the Théâtre de la Monnaie, Brussels, and he subsequently appeared at the Opéra Comique, Paris, and the Metropolitan Opera House, New York. A Bayreuth engagement followed in 1903, and in 1905 he made a successful first appearance in London as Wotan in the "Rheingold." It is with this part, in the three first plays of the "Ring," and with the role of Gunther in "Gotterdämmerung," that Whitehill has especially identified himself, both here and in America.

During the famous Beecham seasons in London in 1910, 1911 and 1912, the American baritone created with conspicuous success several rôles in Straussian and other operas, particularly that of John the Baptist in "Salome." He has always been tremendously popular with British audiences and has sung his best airs for the following "*His Master's Voice*" records.

Clarence Whitehill est né en 1872 à Marengo, Iowa, Etats-Unis.

Après avoir commencé ses études à Chicago, il vint en Europe où il fut l'elève du célèbre professeur Sbriglia de Paris.

Ses débuts eurent lieu en 1898 au Théâtre de la Monnaie de Bruxelles puis il joua à l'Opéra Comique de Paris, et à l'Opéra "Metropolitan" de New-York.

Pendant les fameuses saisons Beecham à Londres en 1910, 1911, et 1912, ce baryton américain créa avec succès plusieurs rôles d'opéras de Richard Strauss et autres et notamment le personnage de Jean Baptiste de "Salomé."

Toujours très populaire en Angleterre, Whitehill a chanté ses meilleurs morceaux pour "*La Voix de son Maître.*"

CLARENCE WHITEHILL—*continued*

Sung in English unless otherwise stated

Solos

		Cat. No.	Size
Bedouin Love Song	Pinsuti	5-2119	10″
Clear the way for the calf of gold, "Faust"	Gounod	4-2235	10″
Confutatis, "Requiem" in Latin	Verdi	02421	12″
Is not His Word like a fire? "Elijah"	Mendelssohn	4-2234	10″
It is enough! "Elijah"	Mendelssohn	02849	12″
Lord God of Abraham, "Elijah"	Mendelssohn	02424	12″
Mate o' mine	Elliot	5-2120	10″
Panurge: Chanson de la Touraine in French	Massenet	7-32032	10″
Pater Noster (with Westminster Cathedral Choir) in Latin	Niedermeyer	02416	12″
People that walked in darkness, The, "Messiah" (with orchestra acc.)	Händel	02415	12″
Toréador Song, "Carmen"	Bizet	02418	12″
Two Grenadiers, The	Schumann	02850	12″
Voilà donc la terrible cité, "Thaïs" in French	Massenet	2-032054	12″
Vulcan's Song, "Philémon et Baucis"	Gounod	02425	12″
Why do the nations, "Messiah"	Händel	02422	12″

THE LATE EVAN WILLIAMS

(Tenor)

Born at Mineral Springs, Ohio, of Welsh extraction, Evan Williams enjoyed immense popularity in the United States. After some experience in a church choir, he began his serious studies at the age of twenty-three, at first under the tuition of Mme. Louise von Feilitsch, of Cleveland, Ohio, and afterwards with Professor James Sauvage, of New York. About 1893 he came to England, where his exceptional singing caused a profound sensation. He sang with many choral societies throughout the Kingdom, in "Job," "The Dream of Gerontius," "The Damnation of Faust," and other works. His fame in England is secured by a large and diversified series of "*His Master's Voice*" records, including excerpts from opera and oratorio, lieder, and ballads old and new. His voice was of that soft, sympathetic quality that one associates with Welsh singers, and he produced his top C with consummate ease.

Evan Williams né à Mineral Springs (Ohio), était d'origine galloise et jouissait d'une immense popularité dans les Etats-Unis. Il fit ses premiers essais dans un chœur religieux, et à l'âge de 23 ans, il commença des études sérieuses d'abord avec Madame Louise von Feilitsch de Cleveland et ensuite avec le Professeur James Sauvage de New-York. Vers 1893, il vint en Angleterre, où sa voix exceptionnelle causa une profonde sensation.

Au Royaume Uni, il prêta son concours à plusieurs sociétés philharmoniques y chantant: "Job," "Le Rêve de Gerontius," "La Damnation de Faust" et d'autres ouvrages. Sa renommée en Angleterre sera conservée par des disques aussi variés que nombreux, enregistrés à la marque "*La Voix de son Maître*" et qui comprennent des extraits d'opéras et d'oratorios, lieder et ballades empruntés à la musique nouvelle et ancienne. Sa voix est d'une qualité douce et sympathique, comme celle des bons chanteurs

THE LATE EVAN WILLIAMS—*continued*

In the autumn of 1912, Evan Williams was brought over specially from the United States for the celebrated Provincial Tour arranged for the New Symphony Orchestra with Landon Ronald; this tour was devised and managed by The Gramophone Company Ltd., with the object of familiarising provincial England with the greatness of this famous orchestra and Landon Ronald its talented leader, Evan Williams and Miss Irene Scharrer.

Dans l'automne de 1912, Evan Williams revint spécialement des Etats-Unis pour prendre part à la célèbre tournée de la "New Symphony Orchestra" avec M. Landon Ronald; cette tournée ayant été organisée par la Gramophone Company Ltd. dans le but de rendre populaire dans les provinces anglaises ce célèbre orchestre, son habile chef Landon Ronald ainsi que Evan Williams et Miss Irene Scharrer.

Solos

		Cat. No.	Size
Acushla Machree	Edwards	3-2763	10″
Ah Love, but a day	Daniel Protheroe	4-2365	10″
Alice, where art thou?	Ascher	5-2121	10″
Auld Lang Syne		4-2060	10″
Bay of Biscay, The	Davy	3-2986	10″
Be thou faithful, "St. Paul"	Mendelssohn	02851	12″
Beautiful Isle of Somewhere	Fearis	4-2456	10″
Because	d'Hardelot	5-2122	10″
Beloved, it is morn	Aylward	02565	12″
Cantique de Noël ('cello obbl.) in French	Adam	7-32033	10″
Comfort ye my people, "Messiah"	Händel	02852	12″
Crossing the Bar	Willeby	02278	12″
Cujus Animam, "Stabat Mater"	Rossini	02274	12″
Every valley shall be exalted, "Messiah"	Händel	02853	12″
Forgotten	Cowles	02854	12″
Four leaf clover	Brownell	5-2123	10″
From the land of the sky blue water	Cadman	4-2728	10″
Furtive Tear, A, "The Elixir of Love"	Donizetti	02239	12″
Goodbye, sweetheart, goodbye	Hatton	5-2124	10″
Hark, hark, the lark	Schubert	5-2125	10″
Holy City, The	Adams	02529	12″
If with all your hearts, "Elijah"	Mendelssohn	02855	12″
Ingemisco, "Requiem" in Latin	Verdi	02263	12″
Jean	Burleigh	3-2425	10″
Lead, kindly light	Barnard	02267	12″

THE LATE EVAN WILLIAMS—*continued*

Solos

		Cat. No.	Size
Like a dream, "Martha"	Flotow	02856	12"
Loch Lomond: "By yon bonnie banks" (Old Scottish Air)		5-2126	10"
Lost Chord, The	Sullivan	02690	12"
Mary of Argyle	Nelson	5-2127	10"
Mother, my dear	Treharne	5-2065	10"
Murmuring breezes, Op. 21, No. 4	Jensen	02276	12"
My ain folk	Lemon	02612	12"
My pretty Jane	Bishop	02857	12"
Oh, dry those tears	del Riego	02858	12"
Palms, The	Faure	02825	12"
Perfect Day, A	Jacobs-Bond	4-2181	10"
Pipes of Gordon's men	Hammond	4-2701	10"
Prize Song, "Meistersinger"	Wagner	02164	12"
Return of spring	Schumann	5-2129	10"
Serenade: Softly through the night is calling	Schubert	4-2009	10"
Song that reached my heart, The	Jordan	02824	12"
Sorrows of death: "Hymn of Praise"	Mendelssohn	02859	12"
Spirit Flower, A	Campbell-Tipton	02862	12"
Spirit so fair, "La Favorita"	Donizetti	02860	12"
Spray of roses, A	Sanderson	5-2130	10"
Then shall the righteous shine forth "Elijah"	Mendelssohn	5-2131	10"
(a) Thy rebuke hath broken his heart (Recit.), (b) Behold and see (Air), "Messiah"	Händel	02861	12"
Y deryn pur (The Dove), (Old Welsh Song) in Welsh		5-2038	10"
Yu iach i ti Cumri (Adieu to dear Cambria) in Welsh		5-2037	10"

Duets

Evan Williams and Radford

Crucifix	Faure	04075	12"
Flow gently, Deva	Parry	04073	12"
It is of the Lord's great mercies, "Abraham"	Molique	04070	12"

HERMANN YADLOVKER

(Tenor)

Hermann Yadlovker was born at Riga in 1877. He studied later with Professor Gansbacher.

His successes at the Metropolitan Opera House, New York, have brought him world-wide fame. The "*His Master's Voice*" records listed here are all splendidly given by this admirable tenor, his duet with Farrar being especially fine. His voice is a rich tenor of great power.

Hermann Yadlovker naquit à Riga en 1877. Il fut plus tard l'élève du professeur Gansbacher. Ses succès au Metropolitan Opera de New-York lui ont attiré une réputation universelle.

Les disques enregistrés par cet admirable ténor à la marque "*La Voix de son Maître*" sont splendides, et son duo avec Geraldine Farrar est tout particulièrement remarquable.

Sung in Italian unless otherwise stated

Solos

		Cat. No.	Size
Che gelida manina, "La Bohème"	Puccini	2-052070	12"
De' miei bollenti spiriti, "La Traviata"	Verdi	2-052071	12"
La fleur que tu m'avais jetée, "Carmen" in French	Bizet	2-032007	12"

HERMANN YADLOVKER—*continued*

Sung in Italian

Duet

Yadlovker and Farrar

		Cat. No.	Size
Il cor nel contento,	"Le Donne Curiose" Wolf-Ferrari	2-054035	12"

RENATO ZANELLI

(Baritone)

This remarkable young Chilean baritone who, with a single step, has taken his place among the great singers, has been added to our list of artistes. Although he is only in the twenties, he is not simply "an artiste of the future," he is an artiste of the present and a great one. Zanelli has a true baritone voice of great range, power, sweetness and flexibility.

His operatic *début* took place successfully in December, 1919, with the Metropolitan Opera Company, New York.

Nous venons d'ajouter à notre liste d'artistes ce jeune baryton chilien, qui est remarquable. Instantanément il a pris place parmi les grands chanteurs. Quoiqu'il n'aie pas encore atteint la trentaine, il n'est pas simplement "un artiste d'avenir"; mais un grand artiste d'aujourd'hui. M. Zanelli possède une voix de vrai baryton de grande étendue avec beaucoup de puissance douceur et souplesse.

Il fit ses débuts avec beaucoup de succès au Metropolitan Opera de New-York en Décembre 1919.

RENATO ZANELLI—*continued*

Sung in Italian

Solos

		Cat. No.	Size
Buona, Zazà, del mio buon tempo, "Zazà"	Leoncavallo	7-52146	10″
La Spagnola (The Spanish Dancer)	Di Chiara	7-52145	10″
Si può? (Prologo), "Pagliacci"	Leoncavallo	7-52147	10″
Un nido di memorie (Prologo), "Pagliacci"	Leoncavallo	7-52148	10″

EFREM ZIMBALIST

(Violinist)

Another famous virtuoso has been added to the list of celebrated players for "*His Master's Voice.*" The young Russian, Efrem Zimbalist, who has created such a stir on the Continent, in Great Britain and America, was born at Rostoff on the Don in 1890, began to study the violin at the age of eight, and at seventeen

A la liste des artistes célèbres que compte la marque "*La Voix de son Maître,*" vient s'ajouter un autre virtuose renommé.

Le jeune Russe Efrem Zimbalist, qui a remporté un grand succès sur le Continent, en Grande Bretagne et en Amérique, naquit à Rostoff sur le Don en 1890. A l'âge de 8 ans, il commença

EFREM ZIMBALIST—*continued*

completed his musical education under Leopold Auer. His *début* at Petrograd was sensational, and his subsequent tours through England and America have earned for him a place among the first violinists of the day.

Zimbalist's selections are most atttactive ones, and include one of his own compositions, beside several selections made in company with his wife, Alma Gluck. These numbers exhibit admirably this young artiste's beauty of tone, fine phrasing and graceful delivery.

à étudier le violon et à l'âge de 17 ans, il acheva son éducation musicale avec Léopold Auer. Ses débuts à Pétrograd furent sensationnels, et ses tournées en Angleterre et en Amérique l'ont classé parmi les premiers violonistes de nos jours.

Les disques de Zimbalist sont très agréables, et comprennent une de ses propres compositions, et plusieurs morceaux enregistrés en collaboration avec sa femme, Mme. Alma Gluck.

Ces morceaux montrent admirablement le talent de l'artiste, et son interprétation est faite de grâce et de finesse.

Solos

		Cat. No.	Size
Andantino (from Second Sonata, Op. 42)	Reger	3-7996	10″
Broken Melody, The	Van Biene	2-07928	12″
Chant d'automne, Op. 37, No. 10	Tchaikóvsky	4-7905	10″
Chant de Vaslemøy (No. 4, Mosaique, suite des morceaux caractéristiques)	Halvorsen	4-7985	10″
Chant Nègre, Op. 32, No. 1	Kramer	4-7986	10″
(a) Cygne, Le (The Swan) (b) Vale, Op. 64	Saint-Saëns Chopin	3-07907	12″
Harlequin's Serenade, "Les Millions d'Arlequin"	Drigo	2-07965	12″
Hebrew Melody and Dance	Zimbalist	4-7987	10″
Humoreske	Aulin	4-7988	10″
Hungarian Dances (No. 20 in D minor, No. 21 in E)	Joachim	3-07908	12″
Larghetto	Händel	4-7989	10″
Lark, The (L'Alouette), (Romance)	Glinka-Auer	3-07909	12″
Légende, Op. 17	Wieniavski	3-07910	12″
Long ago (from Four Songs, Op. 56)	MacDowell	4-7990	10″
Massa's in the cold, cold ground (with string orch.)		4-7927	10″
(a) Minuet in G (b) Gavotte in D	Beethoven Gossec	2-07931	12″

EFREM ZIMBALIST—*continued*

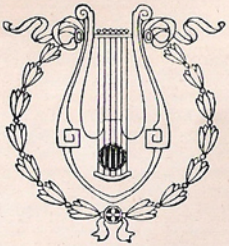
Solos

		Cat. No.	Size
Old Black Joe (with string orch.)	Foster	4-7921	10″
Orientale (Kaleidoscope), Op. 50, No. 9	César Cui	4-7991	10″
Polish Dance (from "Drei Slavische Tänze)	Zimbalist	4-7992	10″
Sérénade, Op. 15, No. 1	Moszkovski	4-7993	10″
Serenata, Op. 40	d'Ambrosio	4-7994	10″
Souvenir	Drdla	4-7995	10″

Duets

Zimbalist and Kreisler, acc. by String Quartet

Concerto for two violins in D minor, First Movement: Vivace	Bach	2-07918	12″
Concerto for two violins in D minor, Second Movement: Largo	Bach	2-07920	12″
Concerto for two violins in D minor, Third Movement: Allegro	Bach	2-07922	12″



INDEXES

1. Titles of Operas and Operettas, with the place and date of first performance.

2. Operas and Operettas, together with the names of the artistes, and titles rendered by them.

3. Record Index in alphabetical order, under title of each selection.

Titres d'opéras et d'opérettes avec lieu et date de la première représentation.

Opéras et opérettes avec noms des artistes et leur répertoire.

Indice de disques, les titres classés alphabétiquement.

INDEX 1

Titles of Operas and Operettas as originally produced, with the place and date of first performance, are printed in Roman type. The titles in *italics* represent the equivalents in other languages.

A

Africaine (L')	Paris 1865	Meyerbeer
Africana (L') (see L'Africaine)		
Afrikanerin (Die)	,,	
Aida	Cairo 1871	Verdi
Amico Fritz (L')	Rome 1891	Mascagni
Amleto (see Hamlet)		
Andrea Chénier	Milan 1896	Giordano
Arlésienne (L')	Paris 1872	Bizet

B

Bajazzo (German title of Pagliacci)		
Ballo in Maschera (Un)	Rome 1859	Verdi
Bal Masqué (see Ballo in Maschera)		
Barber of Seville (The) (see Barbiere di Siviglia)		
Barbier de Séville (Le) (see Barbiere di Siviglia)		
Barbiere di Siviglia (Il)	Rome 1816	Rossini
Barbier von Sevilla (Der) (see Barbiere di Siviglia)		
Bohème (La)	Venice 1897	Leoncavallo
Bohème (La)	Turin 1896	Puccini
Bohemian Girl (The)	London 1843	Balfe
Bohemians (The) (see Bohème)		
Bohémienne (La) (see Bohemian Girl)		
Bohemios (Los)	Madrid 1904	Vives
Boris Godounov	Petrograd 1874	Mussórgsky
Bunch of Roses (A) (see Puñao de Rosas)		

C

Caïd (Le)	Paris 1849	Thomas
Carmen	Paris 1875	Bizet
Cavalleria Rusticana	Rome 1890	Mascagni
Christopher Columbus (see Cristoforo Colombo)		
Cid (Le)	Paris 1885	Massenet
Cléopâtre	Paris 1913	Massenet
Contes d'Hoffmann (Les)	Paris 1881	Offenbach
Coq d'or (Le) (see Zolotoi Pietoúkh)		
Cristoforo Colombo	Genoa 1892	Franchetti

D

Dama di Picche (La) (see Pique Dame)		
Dame de Pique (La)	,,	,,
Damnation de Faust (La)	Paris 1846	Berlioz
Damnation of Faust (The) (see Damnation de Faust)		
Dannazione di Faust (La)	,,	,,
Dante	Paris 1890	Godard
Daughter of the Regiment (The) (see Figlia del Reggimento)		
Demon (The)	Petrograd 1875	Rubinstein
Dinorah (Italian title of "Le Pardon de Ploërmel")		
Dom Sébastien	Paris 1843	Donizetti
Don Carlo (see Don Carlos) (Italian version)		
Don Carlos	Paris 1867	Verdi
Don César de Bazan	Paris 1872	Massenet
Don Giovanni	Prague 1787	Mozart
Don Juan (see Don Giovanni)		
Donne Curiose (Le) (see Neugierigen Frauen)		
Don Pasquale	Paris 1843	Donizetti
Don Sebastiano (see Dom Sébastien)		
Duca d'Alba (Il)	Rome 1882 (posthumous)	Donizetti
Due Foscari (I)	Rome 1844	Verdi

E

Elisir d'Amore (L')	Milan 1829	Donizetti
Elixir d'Amour (L') (see Elisir d'Amore)		
Elixir of Love (The)	,,	,,
Ernani	Venice 1844	Verdi
Erodiade (see Hérodiade)		
Etoile du Nord (L')	Paris 1854	Meyerbeer
Eugen Onégin	Moscow 1881	Tchaikóvsky

F

Falstaff	Milan 1893	Verdi
Faust	Paris 1859	Gounod
Faust Verdammung (see Damnation de Faust)		
Favorita (La)	Paris 1840	Donizetti
Favorite (La) (see Favorita)		
Favoritin (Die)	,,	
Fedora	Milan 1898	Giordano
Figaros Hochzeit (see Nozze di Figaro)		
Figlia del Reggimento (La)	Paris 1840	Donizetti
Fille de Neige (La) (see Snyegourotchka)		
Fille du Régiment (La) (see Figlia del Reggimento)		
Flauto Magico (Il) (see Zauberflöte)		
Flûte enchantée (La) (see Zauberflöt)		
Force of Destiny (The) (see Forza del Destino)		
Force du Destin (La)	,,	,,
Forz del Destino (La)	Petrograd 1862	Verdi

G

Germania	Milan 1902	Franchetti
Gianni Schicchi	New York 1918	Puccini

INDEX 1—*continued*

Gioconda (La)	Milan 1876	Ponchielli
Giojelli della Madonna (I) (see Schmuck der Madonna)		
Gitana (La) (see Bohemian Girl)		
Golden Cock (The) (see Zolotoi Pietoúkh)		
Guarany (Il)	Milan 1870	A. C. Gomes
Guglielmo Tell (see Guillaume Tell)		
Guillaume Tell	Paris 1829	Rossini

H

Hamlet	Paris 1868	Ambroise Thomas
Hernani (see Ernani)		
Hérodiade	Brussels 1881	Massenet
Herodias (see Hérodiade)		
Hochzeit des Figaro (Die) (see Nozze di Figaro)		
Hoffmann's Erzählungen (see Contes d'Hoffmann)		
Hugenotten (Die) (see Huguenots)		
Hugenots (Les)	Paris 1836	Meyerbeer

I

Inquisitive Women (The) (see Neugierigen Frauen)		
Iris	Rome 1898	Mascagni
Isabeau	Buenos Aires 1911	Mascagni

J

Jérusalem (French title for I Lombardi)		
Jewels of the Madonna (The) (see Schmuck der Madonna)		
Jocelyn	Brussels 1888	Godard
Jolie Fille de Perth (La)	Paris 1867	Bizet
Joyaux de la Madone (Les) (see Schmuck der Madonna)		

K

King of Lahore (The) (see Roi de Lahore)		
King of Ys (The) (see Roi d'Ys)		
Knyaz Igor	Petrograd 1890	Borodín
Königin von Saba (Die)	Vienna 1875	Goldmark

L

Lakmé	Paris 1883	Delibes
Liebestrank (see Elisir d'Amore)		
Lily of Kilarney (The)	London 1836	Benedict
Linda di Chamounix	Vienna 1842	Donizetti
Lodoletta	Rome 1917	Mascagni
Lohengrin	Weimar 1850	Wagner
Lombardi (I)	Milan 1843	Verdi
Louise	Paris 1900	Charpentier
Lucia di Lammermoor	Naples 1835	Donizetti
Lucrezia Borgia	Milan 1834	Donizetti

M

Macbeth	Florence 1847	Verdi
Macht des Geschickes (Die) (see Forza del Destino)		
Madama Butterfly	Milan 1904	Puccini
Mademoiselle de Belle Isle	Genoa 1905	Samara
Maestri Cantori di Norimberga (I) (see Meistersinger)		
Magic Flute (The) (see Zauberflöte)		
Maitres Chanteurs (Les) (see Meistersinger)		
Malena	Bologna 1909	Ettore Titta
Manon	Paris 1884	Massenet
Manon Lescaut	Paris 1856	Auber
Manon Lescaut	Turin 1893	Puccini
Margarethe (German title of Gounod's Faust)		
Maria de Rohan	Vienna 1842	Donizetti
Marina	Madrid 1871	Arrieta
Maritana	London 1846	Wallace
Marriage of Figaro (see Nozze di Figaro)		
Marta (see Martha)		
Martha	Vienna 1847	Flotow
Maruxa	Madrid 1914	Vives
Masked Ball (The) (see Ballo in Maschera)		
Maskenball	,,	,,
Mastersingers (The) (see Meistersinger)		
Mefistofele	Milan 1868	Boïto
Meistersinger von Nürnberg (Die)	Munich 1868	Wagner
Mignon	Paris 1866	Thomas
Mireille	Paris 1864	Gounod
Mirella (see Mireille)		
Miss Helyett	Paris 1895	Audran

N

Nabucodonosor (Nabucco)	Milan 1842	Verdi
Nachtwandlerin (see Sonnambula)		
Nebuchadnezzar (see Nabucodonosor)		
Nebukadnezar	,,	
Nero	Hamburg 1879	Rubinstein
Néron (see Nero)		
Nerone (see Nero)		
Neugierigen Frauen Die)	Munich 1903	E. Wolf-Ferrari
Noces de Figaro (see Nozze di Figaro)		
Nordstern (see Etoile du Nord)		
Norma	Milan 1832	Bellini
Nozze di Figaro (Le)	Vienna 1785	Mozart

INDEX 1—*continued*

O

Onéguine (see Eugen Onégin)
Orfeo ed Euridice — Vienna 1762 — Gluck
Orphée (see Orfeo ed Euridice)
Orpheus and Eurydice (see Orfeo ed Euridice)
Otello — Milan 1887 — Verdi
Othello (see Otello)

P

Pagliacci (I) — Milan 1892 — Leoncavallo
Paillasse (see Pagliacci)
Pardon de Ploërmel (Le) — Paris 1859 — Meyerbeer
Patrie — Paris 1886 — Paladilhe
Pearl Fishers (The) (see Pêcheurs de Perles)
Pearl of Brazil (The) (see Perle du Brésil)
Pêcheurs de Perles (Les) — Paris 1863 — Bizet
Perle du Brésil (La) — Paris 1851 — David
Perlenfischer (Die) (see Pêcheurs de Perles)
Per la Patria — Rome 1904 — Cocchi
Pescatori di Perle (I) (see Pêcheurs de Perles)
Philémon et Baucis — Paris 1860 — Gounod
Pique Dame — Petrograd 1890 — Tchaikóvsky
Prince Igor (see Knyaz Igor)
Principe Igor (Il) ,,
Profeta (Il) (see Prophète)
Prophet (The) ,,
Prophète (Le) — Paris 1849 — Meyerbeer
Puñao de Rosas (El) — Madrid 1902 — Chapí
Puritaner (Die) (see Puritani)
Puritani (I) — Paris 1834 — Bellini
Puritans (The) (see Puritani)

Q

Queen of Sheba (The) (see Reine de Saba and Königin von Saba)
Queen of Spades (The) (see Pique Dame)
Quo Vadis — Nice 1909 — Nouguès

R

Re di Lahore (Il) (see Roi de Lahore)
Regimentstochter (see Figlia del Reggimento)
Regina di Saba (La) (see Reine de Saba and Königin von Saba)
Reine de Saba (La) — Paris 1862 — Gounod
Re Pastore (Il) — Salzburg 1775 — Mozart
Revoltosa (La) — Madrid 1897 — Chapí
Rienzi — Dresden 1842 — Wagner
Rigoletto — Venice 1851 — Verdi
Rinaldo — London 1711 — Händel
Robert der Teufel (see Robert le Diable)
Roberto il Diavolo ,, ,,
Robert le Diable — Paris 1831 — Meyerbeer
Robert the Devil (see Robert le Diable)
Roi de Lahore (Le) — Paris 1877 — Massenet
Roi d'Ys (Le) — Paris 1888 — Lalo
Romeo and Juliet (see Roméo et Juliette)
Romeo e Giulietta ,, ,,
Roméo et Juliette — Paris 1867 — Gounod
Romeo und Julia (see Roméo et Juliette)
Rosalinda — London 1744 — Veracini
Rustic Chivalry (see Cavalleria Rusticana)

S

Sadkó — Moscow 1897 — Rimsky-Korsákov
Samson and Delilah (see Samson et Dalila)
Samson et Dalila — Paris 1892 — Saint-Saëns
Sansone e Delila (see Samson et Dalila)
Schmuck der Madonna (Der) — Berlin 1911 — E. Wolf-Ferrari
Schneeflöckchen (see Snyegoúrotchka)
Segreto di Susanna (Il) (see Susannens Geheimnis)
Semiramide — Venice 1823 — Rossini
Semiramis (see Semiramide)
Serse — London 1737 — Händel
Shepherd King (The) (see Re Pastore)
Sicilian Vespers (see Vêpres Siciliennes)
Siegfried — Bayreuth 1876 — Wagner
Sigfrido (see Siegfried)
Snow Maiden (The) (see Snyegoúrotchka)
Snyegoúrotchka — Petrograd 1882 — Rimsky-Korsákov
Somnambule (La) (see Sonnambula)
Somnambulist (The) (see Sonnambula)
Sonnambula (La) — Milan 1831 — Bellini
Stella del Nord (see Etoile du Nord)
Susannens Geheimnis — Munich 1909 — E. Wolf-Ferrari

T

Tales of Hoffmann (see Contes d'Hoffmann)
Tannhäuser — Dresden 1845 — Wagner
Tell (German title of Guillaume Tell)
Thaïs — Paris 1894 — Massenet
Tosca — Rome 1900 — Puccini
Traviata (La) — Venice 1853 — Verdi
Troubadour (The) (see Trovatore)
Trouvère ,,
Trovatore (Il) — Venice 1853 — Verdi

U

Ugonotti (Gli) (see Hugenots)

V

Vêpres Siciliennes (Les) — Paris 1855 — Verdi
Vespri Siciliani (I) (see Vêpres Siciliennes)

W

Walkiria (La) (see Walküre)
Walküre — Munich 1870 — Wagner
Walkyrie (La) (see Walküre)
Wallfahrt nach Ploërmel (Die) (see Dinorah)
Wally (La) — Milan 1892 — Catalari
Werther — Paris 1893 — Massenet
William Tell (see Guillaume Tell)

X

Xerxes (see Serse)

Z

Zampa — Paris 1831 — Herold
Zauberflöte (Die) — Vienna 1791 — Mozart
Zazà — Milan 1900 — Leoncavallo
Zigeunerin (Die) (see Bohemian Girl)
Zingara (La) ,, ,, ,,
Zolotoi Pietoúkh — Rimsky-Korsákov

INDEX 2
OPERAS AND OPERETTAS

together with names of Artistes, and Titles rendered by them, in alphabetical order

		Page
AFRICAINE, L'	**Meyerbeer**	
All'erta, marinar	*Ruffo*	182
Averla tanto amata	*Battistini*	14
Figlia di regi, a te l'omaggio	*Battistini*	15
Figlia di regi, a te l'omaggio	*Sammarco*	186
O Paradiso, dall'onda uscito	*Caruso*	35
O Paradiso, dall'onda uscito	*De' Muro*	56
O Paradiso, dall'onda uscito	*Martinelli*	142
Quando amor mi accenda	*Battistini*	16
AIDA	**Verdi**	
Aida, a me togliesti	*Caruso and Homer*	38
Alla pompa, che s'appresta	*Gadski and Homer*	83
Celeste Aida, forma divina	*Caruso*	32
Celeste Aida, forma divina	*Franz*	81
Celeste Aida, forma divina	*Martinelli*	141
Celeste Aida, forma divina	*Paoli*	169
Ebben, qual nuovo fremito	*Destinnóva and Kirkby Lunn*	60
Fu la sorte dell'armi	*Gadski and Homer*	83
Già i sacerdoti adunansi	*Caruso and Homer*	38
La fatal pietra	*Caruso and Gadski*	37
O patria mia!	*Destinnóva*	59
O patria mia!	*Gadski*	83
O terra, addio	*Caruso and Gadski*	37
O terra addio	*McCormack and Marsh*	147
Ritorna vincitor!	*Destinnóva*	59
Ritorna vincitor!	*Gadski*	83
Ritorna vincitor!	*Tetrazzini*	205
AMICO FRITZ, L'	**Mascagni**	
Suzel, buon dì	*Gigli and Baldisseri*	92
Tutto tace	*Gigli and Baldisseri*	92
ANDREA CHÉNIER	**Giordano**	
Come un bel dì di maggio	*Caruso*	32
Come un bel dì di maggio	*Paoli*	169
Sì, fui soldato	*De' Muro*	56
Sì, fui soldato	*Paoli*	169
Un dì all'azzurro spazio (Improvviso)	*Caruso*	36
Un dì all'azzurro spazio (Improvviso)	*De' Muro*	56
Un dì all'azzurro spazio (Improvviso)	*Tamagno*	203
Un dì m'era di gioja	*Dragoni*	64
Vicino a te s'acqueta	*Boninsegna and Bolis*	19

		Page
ARLÉSIENNE, L'	**Bizet**	
Adagietto (Violin)	*Kreisler*	127
BALLO IN MASCHERA, UN	**Verdi**	
Alla vita che t'arride	*Battistini*	14
Alla vita che t'arride	*Ruffo*	182
Dì tu se fedele il flutto m'aspetta	*Caruso*	33
Dì tu se fedele il flutto m'aspetta	*Martinelli*	141
Eri tu che macchiavi quell'anima	*Baklánov*	12
Eri tu che macchiavi quell'anima	*Battistini*	15
Eri tu che macchiavi quell'anima	*De Luca*	52
Eri tu che macchiavi quell'anima	*Gogorza*	101
Eri tu che macchiavi quell'anima	*Ruffo*	182
Eri tu che macchiavi quell'anima	*Scotti*	193
E scherzo, od è follia	*Caruso, Hempel, Duchêne, Rothier and De Segurola*	40
La rivedrà nell'estasi	*Caruso, Hempel, Rothier and De Segurola*	40
Ma dall'arido stelo divulsa	*Gadski*	83
M'ami, m'ami	*Boninsegna and Bolis*	19
Ma se m'è forza perderti	*Caruso*	34
Morrò, ma prima in grazia	*Gadski*	83
Saper vorreste	*Kurz*	131
Saper vorreste	*Tetrazzini*	205
Volta la terrea fronte alle stelle	*Hempel*	111
BARBIERE DI SIVIGLIA, IL	**Rossini**	
All'idea di quel metallo	*Sammarco and McCormack*	147
La calunnia è un venticello	*Chaliapine*	43
La calunnia è un venticello	*Journet*	121
Largo al factotum della città	*Amato*	6
Largo al factotum della città	*De Luca*	52
Largo al factotum della città	*Gogorza*	101
Una voce poco fa	*Galli-Curci*	86
Una voce poco fa	*Sembrich*	198
Una voce poco fa	*Tetrazzini*	205
BOHÈME, LA	**Puccini**	
Addio	*Farrar*	73
Addio	*Gluck*	96
Addio	*Melba*	153
Addio dolce svegliare	*Caruso, Farrar, Scotti and Viafora*	40
Che gelida manina	*Caruso*	32

INDEX 2—*continued*

		Page
BOHÈME, LA	**Puccini**	
Che gelida manina	*Martinelli*	141
Che gelida manina	*McCormack*	145
Che gelida manina	*Yadlovker*	211
Mimì! è ver, siam qui	*Farrar and Scotti*	76
O Mimì, tu più non torni	*Caruso and Scotti*	39
On m'appelle Mimì	*Melba*	155
O soave fanciulla	*Alda and Martinelli*	142
O soave fanciulla	*Bori and McCormack*	146
O soave fanciulla	*Caruso and Melba*	156
O soave fanciulla	*Gigli and Zamboni*	93
Quando me'n vo soletta per la via	*Gluck*	98
Sì, mi chiamano Mimì	*Bori*	20
Sì, mi chiamano Mimì	*Farrar*	74
Sì, mi chiamano Mimì	*Melba*	155
Vecchia zimarra	*Journet*	122
BOHÈME, LA	**Leoncavallo**	
Io non ho che una povera stanzetta	*Caruso*	33
Testa adorata	*Caruso*	36
BOHEMIAN GIRL, THE (**Bohémienne (La)**)	**Balfe**	
I dreamt that I dwelt in marble halls	*Garrison*	89
Then you'll remember me	*McCormack*	146
BOHEMIOS, LOS	**Vives**	
Coro de Bohemios	*Sagi-Barba*	184
Duo de Bohemios	*Sagi-Barba and Vela*	184
BORIS GODOUNOV	**Moussórgsky**	
Death of Boris (Farewell Scene, Pt. 1)	*Chaliapine*	42
Death of Boris (Farewell Scene, Pt. 2)	*Chaliapine*	42
In the town of Kasan	*Chaliapine*	43
CAÏD, LE	**Thomas**	
Tambour-major tout galonné d'or (Air du Tambour-major)	*Plançon*	176
CARMEN	**Bizet**	
C'est toi! L'on m'avait avertie	*Farrar and Martinelli*	75
Con voi ber, affè mi fia caro (Canzone del Toreador)	*Amato*	6
Con voi ber, affè mi fia caro (Canzone del Toreador)	*Dragoni*	64
Halte là! qui va là?	*Farrar and Martinelli*	76
Hò nome Escamillo	*De' Muro and Janni*	56
CARMEN *(continued)*	**Bizet**	
Il fior che avevi a me tu dato	*Caruso*	33
Il fior che avevi a me tu dato	*De' Muro*	56
Il fior che avevi a me tu dato	*Palet*	168
Il fior che avevi a me tu dato	*McCormack*	145
Io dico, no, non son paurosa (Air de Micaëla)	*Gluck*	97
Io dico, no, non son paurosa (Air de Micaëla)	*Tetrazzini*	205
Je dis que rien ne m'épouvante (Air de Micaëla)	*Farrar*	73
Je t'aime encore	*Farrar and Martinelli*	76
Là-bas dans la montagne	*Farrar*	74
La fleur que tu m'avais jetée	*Ansseau*	9
La fleur que tu m'avais jetée	*Caruso*	34
La fleur que tu m'avais jetée	*Franz*	81
La fleur que tu m'avais jetée	*Martinelli*	142
La fleur que tu m'avais jetée	*Yadlovker*	211
L'amour est un oiseau rebelle (Habanera)	*Braslau*	23
L'amour est un oiseau rebelle (Habanera)	*Calvé*	27
L'amour est un oiseau rebelle (Habanera)	*Farrar*	74
L'amour est un oiseau rebelle (Habanera)	*Kirkby Lunn*	136
Les tringles des sistres tintaient	*Calvé*	27
Les tringles des sistres tintaient	*Farrar*	74
Parle moi de ma mère	*McCormack and Marsh*	147
Près des remparts de Séville (Séguedille)	*Farrar*	74
Près des remparts de Séville (Séguedille)	*Kirkby Lunn*	137
Presso il bastion di Siviglia (Seguediglia)	*Gay*	90
Si tu m'aimes	*Amato and Farrar*	75
Votre toast je peux vous le rendre (Chanson du Toréador)	*Baklánov*	12
Votre toast je peux vous le rendre (Chanson du Toréador)	*Gogorza*	102
Votre toast je peux vous le rendre (Chanson du Toréador)	*Whitehill*	207
Voyons que j'essaie	*Farrar*	75
Voyons que j'essaie	*Kirkby Lunn*	137
CAVALLERIA RUSTICANA	**Mascagni**	
Addio alla madre	*Caruso*	32
Addio alla madre	*Gigli*	92
A voi tutti salute	*De Tura, Cigada and Chorus*	62
Il cavallo scalpita	*Amato*	6
O Lola, bianca come fior di spino (La Siciliana)	*Caruso*	35
O Lola, bianca come fior di spino (La Siciliana)	*Martinelli*	142
Viva il vino spumeggiante (Brindisi)	*Caruso*	36
Viva il vino spumeggiante (Brindisi)	*De Tura*	61
Voi lo sapete, o mamma	*Calvé*	27
Voi lo sapete, o mamma	*Eames*	66
Voi lo sapete, o mamma	*Gadski*	83

INDEX 2—*continued*

		Page
CID, LE	**Massenet**	
O souverain ! O juge ! O père !	*Caruso*	35
Pleurez, mes yeux	*Melba*	155
CLÉOPÂTRE	**Massenet**	
Air de la lettre	*Journet*	120
CONTES D'HOFFMANN, LES	**Offenbach**	
Barcarolle (Violin)	*Powell*	177
Belle nuit, o nuit d'amour (Barcarolle)	*Farrar and Scotti*	194
Belle nuit, o nuit d'amour (Barcarolle)	*Gluck and Homer*	99
Belle nuit, o nuit d'amour (Barcarolle)	*McCormack*	146
Elle a fui	*Alda*	3
Elle a fui	*Bori*	20
Oiseaux dans la charmille (Les)	*Garrison*	89
Scintille diamant (Air de Dapertutto)	*Journet*	122
CRISTOFORO COLOMBO	**Franchetti**	
Aman lassù le stelle	*Ruffo*	182
DAMNATION DE FAUST, LA	**Berlioz**	
Chanson de la puce	*Plançon*	175
Sérénade de Méphistophélès	*Plançon*	175
Serenata di Mefistofele	*Gogorza*	102
Su queste rose	*Battistini*	16
Voici des roses	*Baklánov*	12
Voici des roses	*Plançon*	176
DANTE	**Godard**	
Nous allons partir tous deux	*Farrar and Clement*	76
DEMON, THE	**Rubinstein**	
Do not weep, child	*Baklánov*	12
I am he whom you called	*Baklánov*	12
DINORAH	**Meyerbeer**	
Ombra leggera	*Galli-Curci*	86
Sei vendicata assai	*Ruffo*	183
DOM SEBASTIEN	**Donizetti**	
In terra solo	*Caruso*	33
O Lisbona, alfin ti miro	*Battistini*	15
DON CARLOS	**Verdi**	
Dio che nell'alma infondere	*Caruso and Scotti*	38
Io l'ho perduta	*De' Muro*	56
DON CÉSAR DE BAZAN	**Massenet**	
Sevillana	*Melba*	155
DON GIOVANNI	**Mozart**	
Batti, batti, o bel Masetto	*Patti*	173
Batti, batti, o bel Masetto	*Sembrich*	197
Batti, batti, o bel Masetto	*Tetrazzini*	204
Deh ! vieni alla finestra (Serenata)	*Baklánov*	12
Deh ! vieni alla finestra (Serenata)	*Gogorza*	101
Deh ! vieni alla finestra (Serenata)	*Ruffo*	182
Deh ! vieni alla finestra (Serenata)	*Scotti*	193
Fin ch'han dal vino calda la testa	*Ruffo*	182
Il mio tesoro intanto andate a consolar !	*McCormack*	145
Là ci darem la mano !	*Battistini and Corsi*	16
Là ci darem la mano !	*Eames and Gogorza*	103
Là ci darem la mano !	*Farrar and Scotti*	194
Nella bionda egli ha l'usanza	*Journet*	121
DON PASQUALE	**Donizetti**	
Com'è gentil	*Caruso*	32
Com'è gentil	*Martinelli*	141
Pronta io son	*Scotti and Sembrich*	198
DUCA D'ALBA, IL	**Donizetti**	
Angelo casto e bel	*Caruso*	32
DUE FOSCARI, I	**Verdi**	
O vecchio cor che batti	*Amato*	6
ELISIR D'AMORE, L'	**Donizetti**	
A furtive tear	*Williams*	209
Come Paride vezzoso (Cavatina)	*Scotti*	193
Una furtiva lagrima	*Caruso*	36
Una furtiva lagrima	*McCormack*	146
Venti scudi	*Caruso and De Luca*	37
ERNANI	**Verdi**	
Come rugiada al cespite	*Martinelli*	141
Da quel dì che t'ho veduta	*Battistini and Corsi*	16
Ernani ! Ernani, involami	*Sembrich*	197

INDEX 2—*continued*

		Page
ERNANI *(continued)*	**Verdi**	
Infelice! e tuo credevi	*Chaliapine*	42
Infelice! e tuo credevi	*Journet*	121
Lo vedremo, veglio audace	*Battistini and Sillich*	17
Lo vedremo, veglio audace	*Sammarco*	186
Oh de' verd'anni miei	*Battistini*	15
Oh de' verd'anni miei	*De Luca*	52
Oh sommo Carlo	*Battistini, Colazza, Corsi and Sillich*	17
Surta è la notte	*Hempel*	111
Vieni meco, sol di rose	*Battistini and Corsi*	16
ÉTOILE DU NORD, L'	**Meyerbeer**	
O jours heureux	*Plançon*	175
EUGEN ONÉGIN	**Tchaikóvsky**	
Alas! there is no doubt	*Baklánov*	12
Echo lointain de ma jeunesse! (Lenski's Aria)	*Caruso*	33
FALSTAFF	**Verdi**	
L'onore! Ladri	*Scotti*	193
Quand'ero paggio	*Scotti*	193
FAUST	**Gounod**	
Alerte! ou vous êtes perdus (Trio final)	*Caruso, Farrar and Journet*	39
Attends! voici la rue (Scène de la Prison)	*Caruso and Farrar*	37
A votre santé! (Scène des épées)	*Amato and Journet*	7
Clear the way for the calf of gold	*Whitehill*	207
Dammi ancor, dammi ancor	*Gigli and Zamboni*	93
Dio possente, dio d'amor (Invocazione di Valentino)	*Gogorza*	101
Dio possente, dio d'amor (Invocazione di Valentino)	*Ruff*	182
Dio possente, dio d'amor (Invocazione di Valentino)	*Scotti*	193
Eh quoi! toujours seule (Scène du Jardin)	*Caruso, Farrar, Gilibert and Journet*	40
Elle ouvre sa fenêtre (Scène du Jardin)	*Farrar and Journet*	76
Fantasia from Garden Scene (Violin)	*Elman*	70
Il était temps sous le feuillage sombre (Invocation)	*Journet*	121
Il était un roi de Thulé	*Farrar*	73
Il se fait tard (Scène du Jardin)	*Caruso and Farrar*	37

		Page
FAUST *(continued)*	**Gounod**	
La vaga pupilla	*De Tura*	61
Le parlate d'amor	*Homer*	114
Mon cœur est pénétré d'épouvante (Scène de la Prison)	*Caruso and Farrar*	37
O Dieu! que de bijoux (Air des Bijoux)	*Farrar*	74
O Dieu! que de bijoux (Air des Bijoux)	*Melba*	155
O Dieu! que de bijoux (Air des Bijoux)	*Patti*	173
O Dieu! que de bijoux (Air des Bijoux)	*Sembrich*	197
O merveille	*Caruso and Journet*	38
O nuit d'amour	*Caruso and Farrar*	37
O santa medaglia	*Battistini*	16
Par ici, par ici, mes amis (Mort de Valentin)	*Scotti*	193
Quando a te lieta	*Homer*	114
Que dirai-je alors au Seigneur	*Farrar and Journet*	76
Que voulez-vous, messieurs? (Duel)	*Caruso, Journet and Scotti*	39
Que voulez-vous, messieurs? (Duel)	*Gogorza, Van Hoose and Journet*	124
Rammenta i lieti dì	*Ruffo*	183
Salut, demeure chaste et pure	*Caruso*	35
Salut, demeure chaste et pure	*Martinelli*	142
Salve, dimora, casta e pura	*Gigli*	92
Salve, dimora, casta e pura	*McCormack*	146
Salve, dimora, casta e pura	*Schipa*	190
Seigneur, daignez permettre (Scène de l'église)	*Farrar and Journet*	76
Seigneur Dieu	*Caruso, Farrar, Gilibert and Journet*	40
Veau d'or, Le	*Baklánov*	12
Veau d'or, Le	*Journet*	122
Veau d'or, Le	*Plançon*	176
Vous qui faites l'endormie	*Baklánov*	12
Vous qui faites l'endormie	*Chaliapine*	43
Vous qui faites l'endormie	*Journet*	122
Vous qui faites l'endormie	*Plançon*	176
Vous qui faites l'endormie	*Ruffo*	183
When all was young	*Kirkby Lunn*	137
FAVORITA, LA	**Donizetti**	
Addio! fuggir mi lascia	*Gigli and Casazza*	93
A tanto amor!	*Battistini*	14
A tanto amor!	*De Luca*	52
Spirto gentil	*Caruso*	36
Spirto gentil	*Gigli*	92
Spirit so fair	*Williams*	210
Splendon più belle in ciel le stelle	*Journet*	122
Vien, Leonora, a piedi tuoi	*Ruffo*	183

INDEX 2—*continued*

Page

FEDORA — **Giordano**

Amor ti vieta di non amar (Arioso di Loris) — *Gigli* 92
Vedi, io piango — *Gigli* 92

FIGLIA DEL REGGEMENTO, LA — **Donizetti**

Per viver vicino — *McCormack* 146

FLAUTO MAGICO, IL — **Mozart**

(Zauberflöte)

Grand' Isi ! grand' Osiri — *Plançon* 175
Isis ! c'est l'heure où sur la terre — *Journet* 121
Là dove prende amor ricetto — *Eames and Gogorza* 66
La haine et la colère (Air du Grand Prêtre) — *Journet* 121
Qui sdegno non s'accende — *Plançon* 175

FORZA DEL DESTINO, LA — **Verdi**

Invano, Alvaro — *Amato and Caruso* 37
Le minaccie, i fieri accenti — *Amato and Caruso* 37
O tu, che in seno agli angeli — *Caruso* 35
Pace, pace, mio Dio — *Tetrazzini* 205
Sleale ! il segreto fu dunque violato ? — *Caruso and De Luca* 37
Solenne in quest'ora giurarmi dovete — *Caruso and Scotti* 39

GERMANIA — **Franchetti**

Ferito, prigionier — *Amato* 6
No, non chiuder gli occhi vagh — *Caruso* 35
Studenti, udite — *Caruso* 36

GIANNI SCHICCHI — **Puccini**

O mio babbino caro — *Alda* 4

GIOCONDA, LA — **Ponchielli**

Ah ! pescator, affonda l'esca — *Amato* 6
Cielo e mar ! l'etereo velo splende come un santo altar — *Caruso* 32
Cielo e mar ! l'etereo velo splende come un santo altar — *Gigli* 92
Cielo e mar ! l'etereo velo splende come un santo altar — *Martinelli* 141
Cielo e mar ! l'etereo velo splende come un santo altar — *Paoli* 169
Enzo Grimaldo, Principe di Santafior, che pensi ? — *Gigli and Zani* 93

Page

GIOCONDA, LA *(continued)* — **Ponchielli**

Già ti vedo — *De' Muro, Baldini, Bettoni and Janni* 57
Laggiù nelle nebbie remote — *Gigli and Casazza* 93
L'amo come il fulgor del creato — *Destinnóva and Kirkby Lunn* 60
O grido di quest'anima — *Sammarco and McCormack* 147
Suicidio ! — *Destinnóva* 59
Voce di donna o d'angelo — *Homer* 114

GIOIELLI DELLA MADONNA, I — **Wolf-Ferrari**

(The Jewels of the Madonna)

Aprila, bella, la fenestrella — *Amato* 6
Aprila, bella, la fenestrella — *Sammarco* 186
T'eri un giorno ammalato — *Kirkby Lunn and McCormack* 147

GOLDEN COCK, THE — **Rimsky-Korsákov**

(Zolotoi Pietoúkh)

Hymne au soleil — *Garrison* 89

GUARANY, IL — **Gomes**

Sento una forza indomita — *Caruso and Destinnóva* 37
Senza tetto, senza cuna — *Amato* 6

GUGLIELMO TELL — **Rossini**

(William Tell)

Ah ! Matilde, io t'amo e amore — *Journet and Martinelli* 143
Corriam, corriamo — *Tamagno* 202
O muto asil — *Tamagno* 202
Resta immobile e ver la terra — *Battistini* 16

HAMLET — **Thomas**

A vos jeux, mes amis, permettez-moi de grâce — *Melba* 154
Come il romito fior — *Battistini* 15
La sua man non ancor oggi la mia toccò — *Tetrazzini* 205
O vin discaccia la tristezza — *Battistini* 16
O vin discaccia la tristezza — *Ruffo* 183
O vin, dissipe la tristesse — *Gogorza* 102
Pâle et blonde, dort sous l'eau profonde — *Melba* 155
Spettro santo — *Ruffo* 183

INDEX 2—*continued*

		Page
HÉRODIADE	**Massenet**	
Il est doux	*Calvé*	27
Quand nos jours s'éteindront comme une chaste flamme	*Tamagno*	202
Visione fuggitiva	*Battistini*	16
Visione fuggitiva	*Gogorza*	103
HUGUENOTS, LES	**Meyerbeer**	
Bianca al par di neve alpina	*Caruso*	32
Bianca al par di neve alpina	*Paoli*	169
Nobil signori, salute!	*Homer*	114
Pif, paf, pouf	*Journet*	122
Più bianca del più candido velo	*Palet*	168
IRIS	**Mascagni**	
Apri la tua finestra (Serenata)	*Gigli*	92
Apri la tua finestra (Serenata)	*Martinelli*	141
Apri la tua finestra (Serenata)	*Paoli*	169
In pure stille, gaie scintille	*Bori*	20
Un dì al tempio	*Bori*	20
ISABEAU	**Mascagni**	
Dormivi? sognavo!	*De' Muro and Bartolomasi*	56
E passerà la viva creatura	*De' Muro*	55
Fu vile l'editto	*De' Muro*	56
I tuoi occhi!	*De' Muro and Bartolomasi*	55
Tu ch'odi lo mio grido (La Canzone del Falco)	*De' Muro*	56
JOCELYN	**Godard**	
Cachés dans cet asile: Berceuse	*Clement*	45
Cachés dans cet asile: Berceuse	*Gluck*	96
JOLIE FILLE DE PERTHE, LA	**Bizet**	
Quand la flamme de l'amour	*Gilibert*	94
KÖNIGIN VON SABA, DIE	**Goldmark**	
(The Queen of Sheba)		
Magiche note	*Caruso*	34
LAKMÉ	**Delibes**	
Candida Durga: Preghiera	*Tetrazzini*	204
Dov'è l'Indiana bruna	*Galli-Curci*	85
Dov'è l Indiana bruna	*Tetrazzini*	205
Lakmé, ton doux regard se voile	*Baklánov*	12
Lakmé, ton doux regard se voile	*Journet*	121
Où va la jeune Hindoue?	*Garrison*	89
Où va la jeune Hindoue?	*Hempel*	111
Vieni al contento profondo	*McCormack*	146
LE DONNE CURIOSE	**E. Wolf-Ferrari**	
(Die neugierigen Frauen)		
Il cor nel contento	*Farrar and Yadlovker*	77
LILY OF KILLARNEY, THE	**Benedict**	
The Moon has raised her lamp above	*McCormack and Werrenrath*	151
LINDA DI CHAMOUNIX	**Donizetti**	
Ambo nati in questa valle	*Battistini*	14
O luce di quest'anima	*Sembrich*	197
O luce di quest'anima	*Tetrazzini*	205
Un buon servo del visconte	*Battistini and Moscisca*	17
LODOLETTA	**Mascagni**	
Ah! ritrovarla nella sua capanna	*Gigli*	92
LOHENGRIN	**Wagner**	
Ma confiance en toi s'est bien montrée	*Franz*	81
Mon cygne aimé	*Franz*	81
Sola ne' miei primi anni	*Melba*	155
LOMBARDI, I	**Verdi**	
Qual voluttà trascorrere	*Alda, Caruso and Journet*	123
LOUISE	**Charpentier**	
Depuis le jour où je me suis donnée	*Edvina*	68
Depuis le jour où je me suis donnée	*Melba*	154

LUCIA DI LAMMERMOOR — **Donizetti**

		Page
Ardon gl'incensi	*Melba*	154
Ardon gl'incensi	*Sembrich*	197
Chi mi frena (chi raffrena)	*Caruso, Daddi Journet, Scotti, Sembrich and Severina*	40
Chi mi frena (chi raffrena)	*Caruso, Galli-Curci, Egener, Journet, De Luca and Bada*	40
Cruda, funesta smania	*Battistini*	15
Cruda, funesta smania	*Sammarco*	186
Fra poco a me ricovero	*Martinelli*	142
Fra poco a me ricovero	*McCormack*	145
Il dolce suono	*Galli-Curci*	85
Spargi d'amaro pianto	*Tetrazzini*	205
Tu che a Dio spiegasti l'ali	*Martinelli*	142
Tu che a Dio spiegasti l'ali	*McCormack*	146
Tu che a Dio spiegasti l'ali	*Schipa*	190
Verranno a te sull'aure	*De Tura and Huguet*	62

LUCREZIA BORGIA — **Donizetti**

Il segreto per esser felici (Brindisi)	*Braslau*	23
Vieni, la mia vendetta	*Chaliapine*	43

MACBETH — **Verdi**

Ah! la paterna mano	*Caruso*	32
Pietà, rispetto, amore	*Battistini*	16

MADAMA BUTTERFLY — **Puccini**

Amore o grillo	*Caruso and Scotti*	38
Ancora un passo	*Farrar*	73
Che tu madre	*Farrar*	73
Con onor muore chi non può serbar (L'ultima scena)	*Destinnóva*	59
Con onor muore chi non può serbar	*Farrar*	73
Ieri son salita	*Farrar*	73
Non ve l'avevo detto	*Caruso and Scotti*	38
O quanti occhi fisi	*Caruso and Farrar*	37
Ora a noi	*Farrar and Scotti*	76
Tutti i fior'	*Alda and Braslau*	4
Tutti i fior'	*Farrar and Homer*	76
Un bel dì vedremo	*Destinnóva*	59
Un bel dì vedremo	*Farrar*	74

MADAME DE BELLE ISLE — **Samara**

Sì, io t'amo	*Paoli*	169

MALENA — **Titta**

Disse il saggio	*Ruffo*	182
Ma tu sfiorata di rugiada gentil	*Ruffo*	183

MANON — **Massenet**

Adieu, notre petite table	*Farrar*	73
Ah! dispar vision	*Schipa*	189
Ah! fuyez douce image	*Caruso*	32
Chiudo gli occhi (Il sogno)	*McCormack*	145
En fermant les yeux (Le Rêve)	*Clement*	45
Obéissons, quand leur voix appelle	*Alda*	3
Obéissons, quand leur voix appelle	*Farrar*	74
On l'appelle Manon	*Caruso and Farrar*	75

MANON LESCAUT — **Auber**

C'est l'histoire amoureuse (L'éclat de rire)	*Galli-Curci*	85

MANON LESCAUT — **Puccini**

Donna non vidi mai	*Caruso*	33
Donna non vidi mai	*Martinelli*	142

MARIA DI ROHAN — **Donizetti**

Bella e di sol vestita	*Battistini*	14

MARINA — **Arrieta**

Romanza, Act I	*Palet*	168

MARITANA — **Wallace**

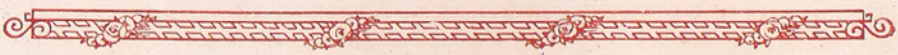
There is a flower that bloometh	*McCormack*	146

MARTHA — **Flotow**

Che vuol dir ciò?	*Alda, Caruso, Jacoby and Journet*	4
Chi mi dirà di che il bicchier (Canzone del Porter)	*Journet*	120
Chi mi dirà di che il bicchier Canzone del Porter)	*Plançon*	175
Il mio Lionel	*Battistini*	15
Like a dream	*Williams*	210
M'apparì tutt'amor	*Caruso*	34
M'apparì tutt'amor	*Martinelli*	142
Presto, presto, andiam	*Alda, Caruso, Jacoby and Journet*	4
Siam giunti, o giovinette	*Alda, Caruso, Jacoby and Journet*	4

INDEX 2—*continued*

		Page
MARTHA *(continued)*	**Flotow**	
Solo, profugo, reietto	*Caruso and Journet*	38
Solo, profugo, reietto	*Gogorza and Van Hoose*	103
T'ho raggiunta, sciagurata !	*Alda, Caruso, Jacoby and Journet*	4
MARUXA	**Vives**	
Canción de Rufo (Rufo's Song)	*Navarro*	162
Dúo de Maruxa y Pablo, I parte	*Navarro*	162
Dúo de Maruxa y Pablo, II parte	*Navarro*	162
Romance, Acto II	*Navarro*	162
MEFISTOFELE	**Boito**	
Ave, Signor (Prologo)	*Chaliapine*	42
Ave, Signor (Prologo)	*Journet*	120
Dai campi, dai prati	*Gigli*	92
Dai campi, dai prati	*McCormack*	145
Giunto sul passo estremo	*Gigli*	92
L'altra notte in fondo al mare	*Farrar*	74
Lontano, lontano	*Farrar and Clement*	76
Lontano, lontano	*Gigli and Bosini*	93
Se tu mi doni un'ora	*Gigli and Scattola*	93
Son lo spirito che nega (Ballata del fischio)	*Journet*	122
Spunta l'aurora pallida (Morte di Margherita)	*Caprile and Bettoni*	29
MEISTERSINGER, DIE	**Wagner**	
Prize Song *in English*	*McCormack*	146
Prize Song *in Italian*	*Palet*	168
Prize Song *in English*	*Williams*	210
Prize Song (Violin)	*Elman*	71
MIGNON	**Thomas**	
Addio, Mignon, fa core	*De Lucia*	54
Connais-tu le pays ?	*Farrar*	75
Connais-tu le pays ?	*Patti*	173
Connais-tu le pays ?	*Sembrich*	197
Duo des hirondelles	*Farrar and Journet*	76
Gavotte (Violin)	*Powell*	178
Io son Titania	*Tetrazzini*	205
Je connais un pauvre enfant	*Farrar*	73
Je suis Titania	*Garrison*	89
Ninna nanna	*Journet*	121
Ninna nanna	*Plançon*	175
MIREILLE (Mirella)	**Gounod**	
Oh ! d'amor messaggera : Valzer	*Hempel*	111
MISS HELYETT	**Audran**	
Romanza de Ricardo	*Sagi-Barba*	184
NABUCODONOSOR (Nabucco)	**Verdi**	
Tremin gl'insani	*Ruffo*	183
NERO	**Rubinstein**	
Ah ! mon sort	*Caruso*	32
Epitalamio	*Battistini*	15
NORMA	**Bellini**	
Casta diva, che inargenti : Cavatina	*Patti*	173
Casta diva, che inargenti : Cavatina	*Sembrich*	197
Ite sul colle, o Druidi	*Chaliapine*	43
Mira, o Norma, ai tuoi ginocchi	*Homer and Gluck*	116
NOZZE DI FIGARO, LE	**Mozart**	
Che soave zeffiretto !	*Eames and Sembrich*	66
Deh ! vieni, non tardar	*Kurz*	131
Deh ! vieni, non tardar	*Sembrich*	197
Non più andrai	*Sammarco*	186
Non so più cosa son, cosa faccio	*Galli-Curci*	86
Se vuol ballare, signor contino	*De Luca*	52
Voi che sapete	*Farrar*	75
Voi che sapete	*Melba*	156
Voi che sapete	*Patti*	174
ORFEO ED EURIDICE	**Gluck**	
Che farò senza Euridice	*Homer*	114
Che farò senza Euridice	*Kirkby Lunn*	136
Mélodie (Violin)	*Elman*	71
Mélodie (Violin)	*Kreisler*	126
Melody on Air	*Powell*	178
Su, e con me vieni, cara	*Gadski and Homer*	115
OTELLO	**Verdi**	
Ah ! mille vite gli donasse	*Paoli and Goetzen*	170
Ave Maria, piena di grazia	*Melba*	154
Credo in un Dio crudel	*Amato*	6
Credo in un Dio crudel	*Dragoni*	64
Credo in un Dio crudel	*Ruffo*	182
Dio ! mi potevi scagliar tutti i mali	*De' Muro*	55
Dio ! mi potevi scagliar tutti i mali	*Paoli*	169



		Page
OTELLO *(continued)*	**Verdi**	
Ei favella già con troppo bollor	*Scotti*	193
Era la notte	*Baklánov*	12
Era la notte	*Battistini*	15
Esultate! L'orgoglio musulmano sepolto è in mar	*De' Muro*	55
Esultate! L'orgoglio musulmano sepolto è in mar	*Tamagno*	202
Inaffia l'ugola! (Brindisi)	*Amato and Setti*	7
Inaffia l'ugola! (Brindisi)	*Scotti*	193
Niun mi tema (Morte d'Otello)	*De' Muro*	56
Niun mi tema (Morte d'Otello)	*Paoli*	169
Niun mi tema (Morte d'Otello)	*Tamagno*	202
Ora e per sempre addio, sante memorie	*Caruso*	35
Ora e per sempre addio, sante memorie	*De' Muro*	56
Ora e per sempre addio, sante memorie	*Paoli*	169
Ora e per sempre addio, sante memorie	*Tamagno*	202
Questa è una ragna	*Paoli, Salvati and Goetzen*	170
Salce, salce	*Melba*	155
Si, pel ciel marmoreo giuro!	*Caruso and Ruffo*	38
Tu? Indietro! fuggi! (See Ora e per sempre)		
Una vela! Un vessillo!	*Paoli, Sala and Goetzen*	170
Vieni, l'aula è deserta	*Paoli, Salvati and Goetzen*	170
PAGLIACCI, I	**Leoncavallo**	
Decidi il mio destin	*Battistini and Moscisca*	17
E allor perchè, di', tu m'hai stregato	*Battistini and Moscisca*	17
No, pagliaccio non son!	*Caruso*	35
No, pagliaccio non son!	*Paoli*	169
Oh! che volo d'augelli: Ballatella	*Bori*	20
Oh! che volo d'augelli: Ballatella	*Gluck*	97
Pauvre Paillasse (Me grimer)	*Ansseau*	9
Si può? (Prologo)	*Amato*	6
Si può? (Prologo)	*Battistini*	16
Si può? (Prologo)	*Dragoni*	64
Si può? (Prologo)	*Gogorza*	102
Si può? (Prologo)	*Scotti*	194
Un nido di memorie (Prologo)	*Battistini*	16
Versa il filtro nella tazza sua	*Paoli, Cigaaa, Corsi and Huguet*	170
Vesti la giubba	*Caruso*	36
Vesti la giubba	*Johnson*	119
Vesti la giubba	*Martinelli*	142
Vesti la giubba	*Paoli*	170
PATRIE	**Paladilhe**	
Air du Sonneur	*Gogorza*	100
PÊCHEURS DE PERLES, LES	**Bizet**	
Au fond du temple saint	*Clement and Journet*	45
Del tempio al limitar	*Caruso and Ancona*	37
Del tempio al limitar	*Gigli and Pacini*	93
De mon amie fleur endormie	*Caruso*	33
Je crois entendre encore	*Caruso*	34
Mi par d'udir ancora	*McCormack*	146
PER LA PATRIA	**Cocchi**	
Bella Italia	*Battistini*	15
PERLE DU BRÉSIL, LA	**F. David**	
Charmant oiseau (Couplets du Mysoli)	*Calvé*	27
Charmant oiseau (Couplets du Mysoli)	*Galli-Curci*	85
Charmant oiseau (Couplets du Mysoli)	*Garrison*	89
Charmant oiseau (Couplets du Mysoli)	*Hempel*	111
Charmant oiseau (Couplets du Mysoli)	*Tetrazzini*	205
PHILÉMON ET BAUCIS	**Gounod**	
Vulcan's song *in English*	*Whitehill*	207
PIQUE DAME	**Tchaikóvsky**	
Forgive me, oh Divinity	*Rosing*	180
If you ever knew	*Rosing*	180
O viens, mon doux berger	*Destinnóva and Duchêne*	59
PRINCE IGOR (Knyaz Igor)	**Borodín**	
Song of Vladimir	*Chaliapine*	43
PROPHÈTE, LE	**Meyerbeer**	
O mon fils	*Schumann-Heink*	191
Re del cielo (Inno)	*Paoli*	169
Re del cielo (Inno)	*Tamagno*	203
Sopra Berta l'amor mio	*Tamagno*	203
PUÑAO DE ROSAS, EL	**Chapí**	
Puñao de Rosas, El: Romanza	*Bori and De Segurola*	21
PURITANI, I	**Bellini**	
Ah! per sempre io ti perdei	*Battistini*	14
Bel sogno beato di pace	*Battistini*	15
Qui la voce sua soave	*Galli-Curci*	86
Qui la voce sua soave	*Hempel*	111

INDEX 2—*continued*

PURITANI, I *(continued)* **Bellini**

		Page
Qui la voce sua soave	*Sembrich*	197
Suoni la tromba, e intrepido	*Ancona and Journet*	122
Suoni la tromba, e intrepido	*Ruffo and De Segurola*	183
Vien, diletto, è in ciel	*Hempel*	111
Vien, diletto, è in ciel	*Tetrazzini*	205

QUO VADIS **Nouguès**

Amici, l'ora attesa è questa	*Battistini*	14
Errar sull'ampio mar	*Battistini*	15
Invocazione a Febea	*Battistini*	15

RE PASTORE, IL **Mozart**

L'amerò, sarò costante (violin obbl. Kubelik)	*Melba*	154

REINE DE SABA, LA **Gounod**

Prête-moi ton aide	*Caruso*	35

REVOLTOSA, LA **Chapí**

Porque de mis ojos	*Bori and De Segurola*	21

RIENZI **Wagner**

O righteous God!	*Kirkby Lunn*	137

RIGOLETTO **Verdi**

Bella figlia dell'amore	*Bori, Jacoby, McCormack and Werrenrath*	21
Bella figlia dell'amore	*Caruso, Abbott, Homer and Scotti*	39
Bella figlia dell'amore	*Caruso, Scotti, Sembrich and Severina*	40
Bella figlia dell'amore	*Melba, McCormack, Sammarco and Thornton*	156
Caro nome che il mio cor	*Galli-Curci*	85
Caro nome che il mio cor	*Melba*	154
Caro nome che il mio cor	*Sembrich*	197
Caro nome che il mio cor	*Tetrazzini*	205
Cortigiani vil razza dannata	*Amato*	6
Cortigiani, vil razza dannata	*Sagi Barba*	184
Ella mi fu rapita	*Schipa*	189
La donna è mobile	*Caruso*	34
La donna è mobile	*Martinelli*	142

RIGOLETTO *(continued)* **Verdi**

La donna è mobile	*Paoli*	169
Lassù in ciel	*Battistini and Moscisca*	17
Miei signori, perdono	*Navarro*	162
Pari siamo	*Dragoni*	64
Pari siamo	*Gogorza*	102
Pari siamo	*Navarro*	162
Pari siamo	*Scotti*	193
Parmi veder le lagrime	*Caruso*	35
Parmi veder le lagrime	*Schipa*	190
Piangi, fanciulla	*Galli-Curci and De Luca*	85
Povero Rigoletto	*Amato*	6
Questa o quella per me pari sono	*Caruso*	35
Questa o quella per me pari sono	*Martinelli*	142
Questa o quella per me pari sono	*McCormack*	146
Sì, vendetta, tremenda vendetta	*Dragoni and Pareto*	64
Un dì, se ben rammentomi	*Caruso, Galli-Curci, Perini and De Luca*	40

RINALDO **Händel**

Lascia ch'io pianga	*De Luca*	52
Lascia ch'io pianga	*Schumann-Heink*	191

ROBERT LE DIABLE **Meyerbeer**

Demoni fatali, fantasmi d'orror (Valse infernale)	*Journet*	120
Le rovine son queste	*Chaliapine*	43
Nonnes, qui reposez	*Plançon*	175
Robert! toi que j'aime (Cavatina)	*Hempel*	111

ROI DE LAHORE **Massenet**

Promesse de mon avenir	*Gogorza*	102

ROI D'YS, LE **Lalo**

Vainement, ma bien aimée, on croit (Aubade)	*Melba*	156

ROMÉO ET JULIETTE **Gounod**

Ah! lève-toi, soleil (Cavatina)	*Ansseau*	9
Allons! jeunes gens! (Air de Capulet)	*Plançon*	175
Ange adorable	*Farrar and Clement*	76
Je veux vivre dans le rêve	*Melba*	154
Nella calma	*Galli-Curci*	85
Salut! tombeau sombre	*Franz*	81

INDEX 2—*continued*

		Page
ROSALINDA	**Veracini**	
Pastorale	*Tetrazzini*	205
SADKÓ	**Rimsky-Korsákov**	
Chanson hindoue	*Gluck*	96
SAMSON ET DALILA	**Saint-Saëns**	
Amour, viens aider	*Homer*	113
Amour, viens aider	*Kirkby Lunn*	136
Arrêtez, ô mes frères	*Franz*	81
Figli miei, v'arrestate	*Paoli*	169
Figli miei, v'arrestate	*Tamagno*	202
Je viens célébrer la victoire	*Caruso, Homer and Journet*	
Mon cœur s'ouvre à ta voix	*Culp*	49
Mon cœur s'ouvre à ta voix	*Gluck*	97
Mon cœur s'ouvre à ta voix	*Homer*	114
Mon cœur s'ouvre à ta voix	*Kirkby Lunn*	137
Printemps qui commence	*Culp*	49
Printemps qui commence	*Kirkby Lunn*	137
Spezza i ceppi d'Israel	*Paoli*	170
Vois ma misère, hélas	*Caruso*	36
SEGRETO DI SUSANNA, IL	**E. Wolf-Ferrari**	
Il dolce idillio	*Farrar and Amato*	75
Via! così non mi lasciate	*Farrar*	75
SEMIRAMIDE	**Rossini**	
Bel raggio lusinghier (Cavatina)	*Sembrich*	197
Bel raggio lusinghier (Cavatina)	*Tetrazzini*	204
SIEGFRIED	**Wagner**	
Song of the Forge *in Italian*	*Palet*	168
SNYEGOÚROTCHKA	**Rimsky-Korsákov** (The Snow Maiden)	
Aller au bois	*Gluck*	96
Song of the Shepherd Lehl	*Gluck*	98
SONNAMBULA, LA	**Bellini**	
Ah! non credea mirarti	*Galli-Curci*	85
Ah! non credea mirarti	*Gluck*	96
Ah! non credea mirarti	*Patti*	173
Ah! non credea mirarti	*Tetrazzini*	204

		Page
SONNAMBULA, LA *(continued)*	**Bellini**	
Ah! non giunge uman pensiero	*Sembrich*	197
Vi ravviso, o luoghi ameni	*Chaliapine*	43
Vi ravviso, o luoghi ameni	*Scotti*	194
TANNHÄUSER	**Wagner**	
Allor che tu coll'estro	*Battistini*	14
Nel rimirar quest'adunanza eletta (La lotta dei Bard	*Battistini*	15
THAÏS	**Massenet**	
Ahimè! fanciullo ancora	*Ruffo*	182
D'acqua aspergimi	*Battistini and Janni*	17
Ecco dunque l'orribil città	*Ruffo*	182
Méditation (Violin)	*Elman*	70
Méditation (Violin)	*Kreisler*	126
Te souvient-il du lumineux voyage?	*Farrar*	74
Voilà donc la terrible cité	*Whitehill*	207
TOSCA	**Puccini**	
E lucevan le stelle	*Caruso*	33
E lucevan le stelle	*Gigli*	92
E lucevan le stelle	*Martinelli*	142
E lucevan le stelle	*Smirnóv*	199
Le ciel luisait d'étoiles	*Ansseau*	9
Ora stammi a sentir	*Farrar*	74
Recondita armonia	*Caruso*	35
Recondita armonia	*Gigli*	92
Recondita armonia	*Martinelli*	142
Se la giurata fede	*Ruffo*	183
Se la giurata fede	*Scotti*	193
Tre sbirri, una carrozza (Te Deum scene)	*Amato*	6
Tre sbirri, una carrozza (Te Deum scene)	*Battistini*	16
Vissi d'arte, vissi d'amore	*Destinnóva*	59
Vissi d'arte, vissi d'amore	*Edvina*	68
Vissi d'arte, vissi d'amore	*Farrar*	75
Vissi d'arte, vissi d'amore	*Melba*	156
TRAVIATA, LA	**Verdi**	
Addio, del passato bei sogni ridenti	*Bori*	20
Addio, del passato bei sogni ridenti	*Caprile*	28
Ah! forse è lui che l'anima	*Hempel*	111
Ah! forse è lui che l'anima	*Melba*	153
Ah! forse è lui che l'anima	*Sembrich*	197
Ah! forse è lui che l'anima	*Tetrazzini*	204
De' miei bollenti spiriti	*Martinelli*	141

INDEX 2—*continued*

TRAVIATA, LA *(continued)* — Verdi

		Page
De' miei bollenti spiriti	*McCormack*	145
De' miei bollenti spiriti	*Yadlovker*	211
Di Provenza il mar, il suol	*Amato*	6
Di Provenza il mar, il suol	*Battistini*	15
Di Provenza il mar, il suol	*De Luca*	52
Di Provenza il mar, il suol	*Sammarco*	186
Dite alla giovine	*Caprile and Badini*	29
Dite alla giovine	*Dragoni and Pareto*	64
Dite alla giovine	*Galli-Curci and De Luca*	85
Imponete. Non amarlo ditegli	*De Luca and Galli-Curci*	53
Invitato a qui seguirmi (Scena della borsa)	*De Tura and Piccoletti*	62
Libiam ne'lieti calici (Brindisi)	*Caruso and Gluck*	38
Libiam ne'lieti calici (Brindisi)	*Dragoni and Pareto*	64
Parigi, o cara, noi lasceremo	*Bori and McCormack*	21
Pura siccome un angelo	*Battistini and Moscisca*	17

TROVATORE, IL — Verdi
(The Troubadour)

		Page
Abbietta zingara	*Journet*	120
Ah! che la morte ognora	*Alda and Caruso*	4
Ah! che la morte ognora	*De' Muro and Ruggero*	57
Ah! che la morte ognora	*Destinnóva and Martinelli*	60
Ah! sì, ben mio, coll'essere	*Caruso*	32
Ah! sì, ben mio, coll'essere	*Martinelli*	141
Ah! sì, ben mio, coll'essere	*Paoli*	169
Ai nostri monti ritorneremo	*Caruso and Homer*	38
Ai nostri monti ritorneremo	*Caruso and Schumann-Heink*	39
Ai nostri monti ritorneremo	*De' Muro and Casazza*	56
D'amor sull'ali rosee	*Destinnóva*	59
D'amor sull'ali rosee	*Tetrazzini*	205
Di geloso amor sprezzato	*Paoli, Cigada and Joanna*	170
Di geloso amor sprezzato	*Ruffo, Fosca and Ischierdo*	183
Di quella pira	*Caruso*	33
Di quella pira	*Martinelli*	141
Di quella pira	*Paoli*	169
Di quella pira	*Tamagno*	202
E deggio e posso crederlo	*De' Muro, Baldini, Bettoni and Janni*	57

TROVATORE, IL *(continued)* — Verdi

		Page
Il balen del suo sorriso	*De Luca*	52
Il balen del suo sorriso	*Gogorza*	101
Il balen del suo sorriso	*Ruffo*	182
Mal reggendo all'aspro assalto	*Caruso and Homer*	38
Mal reggendo all'aspro assalto	*De' Muro and Casazza*	56
Mira di acerbe lagrime	*Boninsegna and Cigada*	19
Perigliatti ancor languente	*De' Muro and Casazza*	56
Prima che d'altri vivere	*De' Muro, Ruggero and Badini*	57
Stride la vampa! la folla indomita	*Homer*	114
Stride la vampa! la folla indomita	*Kirkby Lunn*	137
Tacea la notte placida	*Tetrazzini*	205
Vivrà! contende il giubilo	*Boninsegna and Cigada*	19

VESPRI SICILIANI, I — Verdi

		Page
Mercè, dilette amiche (Bolero)	*Sembrich*	197
Mercè, dilette amiche (Bolero)	*Tetrazzini*	205

WALKÜRE, DIE — Wagner

		Page
Siegmund's Love Song	*in Italian* — *Palet*	168

WALLY, LA — Catalani

		Page
Ebben?...Andrò! andrò sola e lontana	*Caprile*	28

WERTHER — Massenet

		Page
Ah! non mi ridestar!	*Battistini*	14
J'aurais sur ma poitrine	*Ansseau*	9
Ma come dopo il nembo	*Battistini*	15
O Nature, pleine de grâce (Invocation)	*Ansseau*	9
Pourquoi me réveiller? (Ossian's Song)	*Martinelli*	142

XERXES — Händel

		Page
Ombra mai fu (Largo)	*Butt*	25
Ombra mai fu (Largo)	*Kirkby Lunn*	138

ZAMPA — Herold

		Page
Perchè tremar?	*Battistini*	16

ZAZÀ — Leoncavallo

		Page
Buona Zazà del mio buon tempo	*Ruffo*	182
Buona Zazà del mio buon tempo	*Zanelli*	213
Zazà, piccola Zingara	*Ruffo*	183

INDEX 3

[Record Index in alphabetical order, under title of each selection.

A

		Page
Abide with me (Liddle)	*Butt*	25
Abide with me (Monk)	*Farrar*	73
Abide with me (Monk)	*Gluck and Homer*	99
Abbietta zingara, "Il Trovatore"	*Journet*	120
Absent (Tirindelli)	*Gogorza*	100
Achushla Machree (Edwards)	*Williams*	209
Adagietto, from "L'Arlésienne"	*Kreisler*	127
Addio, "La Bohème"	*Gluck*	96
Addio, "La Bohème"	*Farrar*	73
Addio, "La Bohème"	*Melba*	153
Addio alla madre, "Cavalleria Rusticana"	*Caruso*	32
Addio alla madre, "Cavalleria Rusticana"	*Gigli*	92
Addio, del passato bei sogni ridenti, "La Traviata"	*Bori*	20
Addio, del passato bei sogni ridenti, "La Traviata"	*Caprile*	23
Addio, dolce svegliare, "La Bohème"	*Caruso, Farrar, Scotti and Viafora*	40
Addio! fuggir mi lascia	*Gigli and Casazza*	93
Addio, Mignon, fa core, "Mignon"	*De Lucia*	54
Adeste, fideles	*McCormack*	147
Adieu, notre petite table, "Manon"	*Farrar*	73
Agnus Dei (Bizet)	*Caruso*	32
Agnus Dei (Bizet)	*Schumann-Heink*	191
Ah! che la morte ognora (Miserere), "Il Trovatore"	*Alda and Caruso*	4
Ah! che la morte ognora (Miserere) "Il Trovatore"	*De' Muro and Ruggero*	57
Ah! che la morte ognora (Miserere), "Il Trovatore"	*Destinnóva and Martinelli*	60
Ah! dispar vision, Att. III, "Manon"	*Schipa*	189
Ah! fors' è lui, che l'anima, "La Traviata"	*Hempel*	111
Ah! fors' è lui, che l'anima, "La Traviata"	*Melba*	153
Ah! fors' è lui, che l'anima, "La Traviata"	*Sembrich*	197
Ah! fors' è lui, che l'anima, "La Traviata"	*Tetrazzini*	204
Ah! fuyez, douce image, "Manon"	*Caruso*	32
Ahimè! fanciullo ancora, "Thaïs"	*Ruffo*	182
Ah! la paterna mano, "Macbeth"	*Caruso*	32
Ah! lève-toi,soleil(Cavatina), "Roméo et Juliette"	*Ansseau*	9
Ah Love, but a day (Daniel Protheroe)	*Williams*	209
Ah Matilde, io t'amo e amore, "Guglielmo Tell"	*Journet and Martinelli*	123
Ah! mille vite gli donasse Iddio, "Otello"	*Paoli and Goetzen*	170
Ah! mon sort, "Nero"	*Caruso*	32
Ah! moon of my delight—see "In a Persian Garden"	*McCormack*	147
Ah! non credea mirarti, "La Sonnambula"	*Galli-Curci*	85
Ah! non credea mirarti, "La Sonnambula"	*Gluck*	96
Ah! non credea mirarti, "La Sonnambula"	*Patti*	173
Ah! non credea mirarti, "La Sonnambula"	*Tetrazzini*	204
Ah! non giunge uman pensiero, "La Sonnambula"	*Sembrich*	197
Ah! non mi ridestar, "Werther"	*Battistini*	14
Ah! per sempre io ti perdei, "I Puritani"	*Battistini*	14
Ah, pescator, affonda l'esca, "La Gioconda"	*Amato*	6
Ah! ritrovarla nella sua capanna, "Lodoletta"	*Gigli*	92
Ah sì, ben mio coll'essere, "Il Trovatore"	*Caruso*	32
Ah sì, ben mio coll'essere, "Il Trovatore"	*Martinelli*	141
Ah sì, ben mio coll'essere, "Il Trovatore"	*Paoli*	169
Aida a me togliesti, "Aida"	*Caruso and Homer*	38
Ai nostri monti ritorneremo, "Il Trovatore"	*Caruso and Homer*	38
Ai nostri monti ritorneremo, "Il Trovatore"	*Caruso and Schumann-Heink*	39
Ai nostri monti ritorneremo, "Il Trovatore"	*De' Muro and Casazza*	56
Air de la fleur—see "La fleur que tu m'avais jetée"		
Air de la lettre, "Cléopâtre"	*Journet*	120
Air du Sonneur, "Patrie"	*Gogorza*	100
Air for G string (Bach)	*Elman*	70
Air for G string (Bach)	*Kubelik*	129
Airs and Variations (Proch)	*Galli-Curci*	85
Alas! there is no doubt, "Eugen Onégin"	*Baklánov*	12
A la luz de la luna (Anton)	*Caruso and Gogorza*	38
Alerte! ou vous êtes perdus, "Faust"	*Caruso, Farrar and Journet*	39
Alice, where art thou? (Ascher)	*Williams*	209
Alla capanna andiamo (Campana)	*Farrar and Homer*	76
Allah (Chadwick)	*Schumann-Heink*	191
Alla pompa, che s'appresta, "Aida,"	*Gadski and Homer*	115
Alla vita che t'arride, "Un Ballo in Maschera"	*Battistini*	14
Alla vita che t'arride, "Un Ballo in Maschera"	*Ruffo*	182
Allegretto (Boccherini-Kreisler)	*Kreisler*	126
Aller au bois, "Snow Maiden"	*Gluck*	96
All'erta, marinar, "L'Africana"	*Ruffo*	182
All'idea di quel metallo, "Il Barbiere di Siviglia"	*Sammarco and McCormack*	186
Allons! jeunes gens! (Air de Capulet), "Roméo et Juliette"	*Plançon*	175

INDEX 3—*continued*

		Page
Allor che tu coll'estro, "Tannhäuser"	*Battistini*	14
All through the night (Boulton)	*Culp*	49
All through the night (Boulton)	*Farrar*	73
Aloha Oe (Lilinokalani)	*Gluck*	96
Ama nesciri (Scott)	*Butt*	25
Aman lassù le stelle, "Cristoforo Colombo"	*Ruffo*	182
Ambo nati in questa valle, "Linda di Chamounix"	*Battistini*	14
Amici, l'ora attesa è questa, "Quo Vadis"	*Battistini*	14
Amore o grillo, "Madama Butterfly"	*Caruso and Scotti*	38
Amor mio—Vocal Waltz (Ricciardi)	*Caruso*	32
Amor ti vieta di non amar (Arioso di Loris), "Fedora"	*Gigli*	92
Amour, amour, Mélodie—see Mon bras pressait		
Amour, viens aider, "Samson et Dalila"	*Homer*	113
Amour, viens aider, "Samson et Dalila,"	*Kirkby Lunn*	136
Ancora un passo, "Madama Butterfly"	*Farrar*	73
Andante and Variations—see Kreutzer Sonata		
Andante cantabile, Op.11 (Tchaikóvsky)	*Kreisler*	127
Andante cantabile, Op. 11 (Tchaikóvsky)	*Elman, Bak, Rissland and Nagel*	71
Andante religioso (Hollman)	*Hollman*	
Andantino (Padre-Martini Kreisler)	*Kreisler*	126
Andantino, from Second Sonata, Op. 42 (Reger)	*Zimbalist*	214
Ange adorable, "Roméo et Juliette"	*Farrar and Clement*	76
Angelo casto e bel: Romanza, "Il Duca d'Alba"	*Caruso*	32
Angels ever bright and fair (Händel)	*Gluck*	96
Angels guard thee, "Jocelyn"	*McCormack*	145
Angel's Serenade (Braga)	*Gluck*	98
Angel's Serenade (Braga)	*McCormack*	148
Anges pleurent, Les (Bemberg)	*Melba*	153
Annie Laurie (Scott)	*Farrar*	73
Annie Laurie Scott)	*Homer*	113
Annie Laurie (Scott)	*Melba*	153
Annie Laurie (Scott)	*McCormack*	148
Apparizione dello spettro, "Amleto"	*Ruffo*	183
Aprila, bella, la fenestrella (Serenata), "I Gioielli della Madonna"	*Amato*	6
Aprila, bella, la fenestrella (Serenata), "I Gioielli della Madonna"	*Sammarco*	186
Apri la tua finestra (Serenata), "Iris"	*Gigli*	92
Apri la tua finestra (Serenade), "Iris"	*Martinelli*	141
Apri la tua finestra (Serenata), "Iris"	*Paoli*	169
Ardon gl'incensi, "Lucia di Lammermoor"	*Melba*	154
Ardon gl'incensi, "Lucia di Lammermoor"	*Sembrich*	197
Arise, red Sun (Russian Folk Song)	*Chaliapine*	42
Arrêtez, ô mes frères, "Samson et Dalila"	*Franz*	81
Asthore (Trotère)	*McCormack*	148
A tanto amor! "La Favorita"	*Battistini*	14
A tanto amor! "La Favorita"	*De Luca*	52
At Dawning (Cadman)	*McCormack*	148
At Parting (Rogers)	*Culp*	49
At Parting (Rogers)	*Homer*	114
Attends! voici la rue, "Faust"	*Caruso and Farrar*	37
At the Brook (Boisdeffre)	*Powell*	177
Aubade—see Vainement ma bien aimée		
Aubade Provençale (Couperin-Kreisler)	*Kreisler*	126
Au clair de la lune (In the moonlight)	*Calvé*	27
Au clair de la lune (Lully)	*Farrar and Clement*	45
Au clair de la lune (Lully)	*Gluck and Reimers*	99
Au Drapeau (Cornelis)	*Ansseau*	9
Au fond du temple saint, "Les Pêcheurs de Perles" (Bizet)	*Journet and Clement*	45
Auld lang syne	*Culp*	49
Auld lang syne	*Melba*	154
Auld lang syne	*Williams*	209
Au Printemps (Gounod)	*Calvé*	27
Ave Maria (Bach-Gounod)	*Des'innóva*	59
Ave Maria (Bach-Gounod)	*Eames*	65
Ave Maria (Bach-Gounod)	*Gadski*	82
Ave Maria (Bach-Gounod)	*Gluck*	98
Ave Maria (Bach-Gounod)	*McCormack*	148
Ave Maria (Bach-Gounod)	*Melba*	154
Ave Maria (Kahn)	*Caruso*	32
Ave Maria (Mascagni)	*McCormack*	145
Ave Maria (Schubert)	*Powell*	177
Ave Maria (Schubert-Wilhelmj)	*Elman*	70
Ave Maria (Schubert-Wilhelmj)	*Heifetz*	109
Ave Maria, piena di grazia, "Otello"	*Melba*	154
Averla tanto amata, "L'Africana"	*Battistini*	14
Ave, Signor (Prologo), "Mefistofele"	*Chaliapine*	42
Ave, Signor (Prologo), "Mefistofele"	*Journet*	120
A voi tutti salute, "Cavalleria Rusticana"	*De Tura and Cigada*	62
A vos jeux, mes amis, permettez-moi de grâce, "Hamlet"	*Melba*	154
A votre santé! (Scène des épées), "Faust"	*Amato and Journet*	7
Avourneen (King)	*McCormack*	148
Away on the hill there runs a stream (Ronald)	*Melba*	154
A youth once loved a maiden (White)	*Butt*	25

INDEX 3—*continued*

B

		Page
Baby mine (Johnston)	*Braslau*	23
Bacio, Il (Arditi)	*Hempel*	111
Bacio, Il (Arditi)	*Kurz*	131
Ballade in A flat, Op. 47 (Chopin)	*Pachmann*	164
Ballet music, "Rosamunde" (Schubert-Kreisler)	*Kreisler*	126
Bandoline, La, Rondeau (Couperin)	*Paderevski*	167
Banjo Song (Homer)	*Homer*	114
Barcarolle, "Tales of Hoffmann"	*Powell*	177
Batti, batti, o bel Masetto, "Don Giovanni"	*Patti*	173
Batti, batti, o bel Masetto, "Don Giovanni"	*Sembrich*	197
Batti, batti, o bel Masetto, "Don Giovanni"	*Tetrazzini*	204
Bay of Biscay, The (Davy)	*Williams*	209
Beautiful isle of somewhere (Fearis)	*McCormack*	148
Beautiful isle of somewhere (Fearis)	*Williams*	209
Beautiful Ohio Waltz (Earl)	*Kreisler*	126
Beauty's eyes (Tosti)	*Gogorza*	101
Because (d'Hardelot) *in French*	*Caruso*	32
Because (d'Hardelot)	*McCormack*	148
Because (d'Hardelot)	*Williams*	209
Bedouin Love Song (Pinsuti)	*Whitehill*	207
Bee, The (Schubert)	*Powell*	177
Before the Crucifix (La Forge)	*Schumann-Heink*	191
Behold and see, "Messiah"	*Williams*	210
Bekehrte, Die (Stange)	*Destinnóva*	59
Believe me, if all those endearing young charms (arr. Ronald)	*Butt*	25
Believe me, if all those endearing young charms (arr. Moore)	*Farrar*	73
Believe me, if all those endearing young charms (arr. Moore)	*McCormack*	148
Believe me, if all those endearing young charms (arr. Moore)	*Melba*	154
Bella e di sol vestita, "Maria di Rohan"	*Battistini*	14
Bella figlia dell'amore, "Rigoletto"	*Bori, Jacoby, McCormack and Werrenrath*	21
Bella figlia dell'amore, "Rigoletto"	*Caruso, Abbott, Homer and Scotti*	39
Bella figlia dell'amore, "Rigoletto"	*Caruso, Scotti, Sembrich and Severina*	40
Bella figlia dell'amore, "Rigoletto"	*Melba, McCormack, Sammarco and Thornton*	156
Bella Italia, "Per la Patria"	*Battistini*	15
Belle nuit, o nuit d'amour (Barcarolle) "Les Contes d'Hoffmann"	*Gluck and Homer*	115
Belle nuit, o nuit d'amour (Barcarolle), "Les Contes d'Hoffmann"	*Farrar and Scotti*	76
Beloved, it is morn (Aylward)	*Williams*	209
Bel raggio lusinghier (Cavatina), "Semiramide"	*Sembrich*	197
Bel raggio lusinghier (Cavatina), "Semiramide"	*Tetrazzini*	204
Bel sogno beato di pace, "I Puritani"	*Battistini*	15
Ben Bolt (Knease)	*Farrar*	73
Ben Bolt (Knease)	*McCormack*	148
Bendemeer's Stream (Gatty)	*Culp*	49
Berceuse (Chopin)	*Moiseivitch*	160
Berceuse (Townsend)	*Kreisler*	126
Berceuse romantique (Kreisler)	*Kreisler*	126
Berceuse slave, Op. 11 (Slavonic Cradle Song), (Néruda)	*Powell*	177
Bergère légère (Pessard)	*Clement*	45
Be thou faithful, "St. Paul"	*Williams*	209
Bianca al par di neve alpina, "Gli Ugonotti,"	*Caruso*	32
Bianca al par di neve alpina, "Gli Ugonotti"	*Paoli*	169
Bid me discourse (Bishop)	*Melba*	154
Bid me good-bye (Tosti)	*Braslau*	23
Bird Song (Palmgren)	*Moiseivitch*	160
Bird Song, The (Söderberg)	*Hempel*	111
Birds in the night (Sullivan)	*Braslau*	23
Boats sail on the rivers (Homer)	*Homer*	114
Boat Song (Romilli)	*Farrar*	73
Boat Song (Stanford)	*Kirkby Lunn*	137
Bohemian Cradle Song from "Hubicka," (Smetana)	*Gluck*	96
Bohemian Dance (Smetana)	*Backhaus*	11
Bonheur est chose légère, Le (Saint-Saëns),	*Gluck*	98
Bonnie sweet Bessie (Gilbert)	*Farrar*	73
Bonnie sweet Bessie (Gilbert)	*Gluck*	96
Bonnie sweet Bessie (Gilbert)	*Tetrazzini*	204
Bonnie wee thing (Lehmann)	*McCormack*	148
Bourrée (Bach)	*Powell*	177
Bourrée (Händel)	*Hall*	105
Boze pravde ti sto spasc—see Hymne National Serbe	*Journet*	121
Brabançonne, La (Belgian National Song)	*Journet*	120
Braes o' Balquhidder (Tannahill)	*Gluck*	96
Broken Melody, The (Van Biene)	*Zimbalist*	214
Brook, The (Dolores)	*Gluck*	96
Buona Zazà del mio buon tempo, "Zazà"	*Ruffo*	182
Buona Zazà del mio buon tempo, "Zazà"	*Zanelli*	213
But the Lord is mindful of his own," Saint Paul"	*Schumann-Heink*	191

C

Cachés dans cet asile: Berceuse, "Jocelyn"	*Clement*	45
Cachés dans cet asile: Berceuse, "Jocelyn"	*Gluck*	96

INDEX 3—*continued*

		Page
Ça fait peur aux oiseaux, Op. 108 (Bernard)	*Clement*	45
Calling me home to you (Dorel)	*McCormack*	148
Calm as the night (Bohm)	*McCormack*	148
Campanella, La (Paganini-Liszt)	*Paderevski*	167
Cancion de Rufo (Rufo's Song, "Maruxa")	*Navarro*	162
Candida Durga: Preghiera, "Lakmé"	*Tetrazzini*	204
Canta pe'me (Neapolitan Song), (de Curtis)	*Caruso*	32
Cantique de Noël (Adam)	*Williams*	209
Canto amoroso (Sammartini)	*Elman*	70
Canto del Presidiario (Alvarez)	*Gogorza*	101
Canzone guerresca (Giordano)	*Paoli*	169
Canzonetta, Op. 6 (d'Ambrosio)	*Hall*	105
Canzonetta, Op. 12, No. 2 (Mendelssohn)	*Flonzaley Quartet*	79
Capinera, La (Benedict)	*Galli-Curci*	85
Capriccio (Scarlatti)	*Elman*	70
Capriccio (28), (Fiorillo-Randegger)	*Kubelik*	129
Capriccio in B minor, Op. 76, No. 2 (Brahms)	*Moiseivitch*	160
Capriccio Valse, Op. 7 (Wieniavski)	*Powell*	177
Caprice, Op. 51, No. 2 (Ogarev)	*Powell*	177
Caprice Basque (Sarasate)	*Elman*	70
Caprice poétique (La Leggerezza), (Liszt)	*Corlot*	47
Caprice viennois (Kreisler)	*Kreisler*	126
Capricietto (Mendelssohn)	*Elman*	70
Capricieuse, Op. 17 (Elgar)	*Heifetz*	109
Carillon de Cythère, Le (Couperin)	*Paderevski*	167
Carmela (Canto Sorrentino) (de Curtis)	*McCormack*	148
Carmena, Vocal Waltz (Wilson)	*Gluck*	96
Carnevale di Venezia (arr. by Benedict)	*Tetrazzini*	205
Caro mio ben (Giordani)	*Galli-Curci*	85
Caro mio ben (Giordani)	*Gogorza*	101
Caro nome che il mio cor, "Rigoletto"	*Galli-Curci*	85
Caro nome che il mio cor, "Rigoletto"	*Melba*	154
Caro nome che il mio cor, "Rigoletto"	*Sembrich*	197
Caro nome che il mio cor, "Rigoletto"	*Tetrazzini*	205
Carry me back to old Virginny (Bland)	*Gluck*	96
Casta diva, che inargenti: Cavatina, "Norma"	*Patti*	173
Casta diva, che inargenti: Cavatina, "Norma"	*Sembrich*	197
Cavatina (Raff	*Hall*	105
Cavatina, "Ernani"—see "Surta è la notte"		
Cavatina, Op. 85, No. 3 (Raff)	*Elman*	70
Cavatina, Op. 85, No. 3 (Raff)	*Powell*	177
Celeste Aida, "Aida"	*Franz*	81
Celeste Aida, forma divina, "Aida"	*Caruso*	32
Celeste Aida, forma divina, "Aida"	*Martinelli*	141
Celeste Aida, forma divina, "Aida"	*Paoli*	169
C'est l'histoire amoureuse, "Manon Lescaut" (Auber)	*Galli-Curci*	85
C'est toi! L'on m'avait avertie, "Carmen"	*Farrar and Martinelli*	143
Champs paternels, "Joseph"	*McCormack*	148
Chanson à bercer (Florent-Schmidt)	*Powell*	177
Chanson d'amour (Hollmann)	*Eames*	66
Chanson de Fortunio (Offenbach)	*Gogorza*	101
Chanson de Juin (Godard)	*Caruso*	32
Chanson de la puce, "La Damnation de Faust"	*Plançon*	175
Chanson des peupliers (Doria)	*Journet*	120
Chanson hébraïque (Pasternack)	*Gluck*	98
Chanson hindoue, "Sadkó"	*Gluck*	96
Chanson Louis XIII and Pavane (Couperin-Kreisler)	*Kreisler*	126
Chanson Louis XIII (Couperin-Kreisler)	*Elman*	70
Chanson Méditation (Cottenet)	*Kreisler*	126
Chanson sans paroles (Tchaikóvsky-Kreisler)	*Kreisler*	126
Chanson triste (Duparc)	*Melba*	154
Chant d'amour (Stojovski)	*Paderevski*	167
Chant d' automne, Op. 37, No. 10 (Tchaikóvsky)	*Zimbalist*	214
Chant de guerre cosaque (Massenet)	*Journet*	120
Chant de Vaslemoy (Halvorsen)	*Zimbalist*	214
Chantez, riez et dormez (Sérénade), Gounod	*Calvé*	27
Chant hindou (Bemberg)	*Melba*	154
Chant Nègre, Op. 32, No. 1 (Kramer)	*Zimbalist*	214
Chant patriotique belge	*Journet*	120
Chant polonais (Chopin-Liszt)	*Moiseivitch*	160
Chant vénitien (Bemberg)	*Melba*	154
Charmant oiseau (Couplets du Mysoli), "La Perle du Brésil"	*Calvé*	27
Charmant oiseau (Couplets du Mysoli), "La Perle du Brésil"	*Galli-Curci*	85
Charmant oiseau (Couplets du Mysoli), "La Perle du Brésil"	*Garrison*	89
Charmant oiseau (Couplets du Mysoli), "La Perle du Brésil"	*Hempel*	111
Charmant oiseau (Couplets du Mysoli), "La Perle du Brésil"	*Tetrazzini*	205
Chasse, La (Cartier-Kreisler)	*Kreisler*	126
Che farò senza Euridice, "Orfeo ed Euridice"	*Homer*	114
Che farò senza Euridice, "Orfeo ed Euridice"	*Kirkby Lunn*	136
Che gelida manina, "La Bohème"	*Caruso*	32

INDEX 3—*continued*

		Page
Che gelida manina, "La Bohème"	*Martinelli*	141
Che gelida manina, "La Bohème"	*McCormack*	145
Che gelida manina, "La Bohème"	*Yadlovker*	211
Che soave zeffiretto, "Le Nozze di Figaro"	*Eames and Sembrich*	66
Che tu madre, "Madama Butterfly"	*Farrar*	73
Che vuol dir ciò? "Marta"	*Alda, Caruso, Jacoby and Journet*	4
Child's Prayer, A (Harold)	*Schumann-Heink*	191
Chi mi dirà di che il bicchier (Canzone del Porter), "Marta"	*Journet*	120
Chi mi dirà di che il bicchier (Canzone del Porter), "Marta"	*Plançon*	175
Chi mi frena (Chi raffrena), "Lucia di Lammermoor"	*Caruso, Daddi Journet, Scotti, Sembrich and Severina*	40
Chi mi frena (Chi raffrena), "Lucia di Lammermoor"	*Caruso, Galli-Curci, Egener, Journet, De Luca and Bada*	40
Chiudo gli occhi (Il Sogno), "Manon"	*McCormack*	145
Chorus of Dervishes, "Ruins of Athens"	*Heifetz*	109
Cielo e mar! l'etereo velo splende come un santo altar, "La Gioconda"	*Caruso*	32
Cielo e mar! l'etereo velo splende come un santo altar, "La Gioconda"	*Gigli*	92
Cielo e mar! l'etereo velo splende come un santo altar, "La Gioconda"	*Martinelli*	141
Cielo e mar! l'etereo velo splende come un santo altar, "La Gioconda"	*Paoli*	169
Cielo turchino (Neapolitan Song), (Ciociano)	*Caruso*	32
Clair de lune (Debussy)	*Moiseivitch*	160
Clairon, Le (André)	*Journet*	120
Clang of the forge (Rodney)	*Gogorza*	101
Clavelitos (Valverde), in Spanish	*Bori*	20
Clear the way for the calf of gold, "Faust"	*Whitehill*	207
Colomba, La (Tuscan Folk Song)	*Gluck*	96
Come back to Erin (Claribel)	*McCormack*	148
Come back to Erin (Claribel)	*Melba*	154
Come, Beloved, "Atalanta"	*Gluck*	96
Com'è gentil, "Don Pasquale"	*Caruso*	32
Com'è gentil, "Don Pasquale"	*Martinelli*	141
Come il romito fior, "Amleto"	*Battistini*	15
Come into the garden, Maud (Balfe)	*McCormack*	148
Come, Margherita, come (Sullivan)	*Lloyd*	134
Come Paride vezzoso (Cavatina), "L'Elisir d'amore"	*Scotti*	193
Come rugiada al cespite, "Ernani"	*Martinelli*	141
Come un bel dì di maggio, "Andrea Chénier"	*Caruso*	32
Come un bel dì di maggio, "Andrea Chénier"	*Paoli*	169
Come where my love lies dreaming (Foster)	*McCormack*	148
Comfort ye my people, "Messiah"	*Williams*	209
Comin' thro' the rye (Scottish Air)	*Farrar*	73
Comin' thro' the rye (Scottish Air)	*Gluck*	96
Comin' thro' the rye (Scottish Air)	*Melba*	154
Comin' thro' the rye (Scottish Air)	*Patti*	173
Comin' thro' the rye (Scottish Air)	*Sembrich*	197
Comme se canta a Napule (Mario)	*Gogorza*	101
Concerto for two violins in D minor (Bach)	*Kreisler and Zimbalist*	127
Concerto for violin in B minor, Op. 61 (Elgar)	*Hall*	105
Confutatis, "Requiem"	*Whitehill*	207
Connais-tu le pays? "Mignon"	*Farrar*	75
Connais-tu le pays? "Mignon"	*Patti*	173
Connais-tu le pays? "Mignon"	*Sembrich*	197
Con onor muore chi non può serbar (Ultima scena), "Madama Butterfly"	*Destinnóva*	59
Con onor muore chi non può serbar (Ultima scena), "Madama Butterfly"	*Farrar*	73
Con voi ber, affè mi fia caro (Canzone del Toreador), "Carmen"	*Amato*	6
Con voi ber, affè mi fia caro (Canzone del Toreador), "Carmen"	*Dragoni*	64
Core'ngrato (Neapolitan Song), (Carolli)	*Caruso*	32
Cor, Le (Flégier)	*Journet*	120
Cor, Le (Flégier)	*Plançon*	175
Coro de Bohemios, "Los Bohemios"	*Sagi-Barba*	184
Corriam, corriamo, "Guglielmo Tell"	*Tamagno*	202
Cortigiani, vil razza dannata, "Rigoletto"	*Amato*	6
Cortigiani, vil razza dannata, "Rigoletto"	*Sagi-Barba*	184
Cottage Maid, The (Beethoven)	*Culp*	49
Could I? Tosti)	*Gogorza*	101
Country Dance (Weber)	*Elman*	70
Cracovienne Fantastique, Op. 14, No. 6 (Paderevski)	*Paderevski*	167
Cradle Song (Kreisler)	*Culp*	
Cradle Song (Kreisler)	*McCormack*	148
Cradle Song (Naprávnik)	*Micháilova*	158
Credo in un Dio crudel, "Otello"	*Amato*	6
Credo in un Dio crudel, "Otello"	*Dragoni*	64
Credo in un Dio crudel, "Otello"	*Ruffo*	182
Crépuscule (Massenet)	*Galli-Curci*	85
Croon, croon, underneat' de moon (Clutsam)	*Braslau*	23
Crossing the bar (Willeby)	*Williams*	209

INDEX 3—*continued*

		Page
Cruda, funesta smania, "Lucia di Lammermoor"	*Battistini*	15
Cruda, funesta smania, "Lucia di Lammermoor"	*Sammarco*	186
Crucifix (Faure)	*Caruso and Journet*	38
Crucifix (Faure)	*Gluck and Homer*	99
Crucifix (Faure)	*McCormack and Werrenrath*	151
Crucifix (Faure)	*Williams and Radford*	210
Cry of Rachel (Salter)	*Schumann-Heink*	191
Cujus animam, "Stabat Mater"	*Caruso*	32
Cujus animam, "Stabat Mater"	*Williams*	209
Culto: Romanza (Denza)	*Battistini*	15
Cygne, Le (Saint-Saëns)	*Hall*	105
Cygne, Le (Saint-Saëns)	*Zimbalist*	214
Czardas-Hejre Kati (Hubay)	*Powell*	177

D

D'acqua aspergimi, "Thaïs"	*Battistini and Janni*	17
Daddy (Behrend)	*Kirkby Lunn*	137
Dai campi, dai prati, "Mefistofele"	*Gigli*	92
Dai campi, dai prati, "Mefistofele"	*McCormack*	145
Dammi ancor, dammi ancor, "Faust"	*Gigli and Zamboni*	93
D'amor sull'ali rosee, "Il Trovatore"	*Destinnóva*	59
D'amor sull'ali rosee, "Il Trovatore"	*Tetrazzini*	205
Danny Boy (Weatherly)	*Schumann-Heink*	191
Dans le bois (Paganini)	*Elman*	70
Danza, La: Tarantella Napolitana (Rossini)	*Bori*	20
Danza, La: Tarantella Napolitana (Rossini)	*Caruso*	32
Da quel dì che t'ho veduta, "Ernani"	*Battistini and Corsi*	16
Dawn (Coleridge-Taylor)	*Gluck*	96
Dear little shamrock (Cherry)	*McCormack*	148
Dear love, remember me (Marshall)	*McCormack*	148
Dear old pal of mine (Gitz Rice)	*McCormack*	148
Death of Boris, "Boris Godounov"	*Chaliapine*	42
Decidi il mio destin, "I Pagliacci"	*Battistini and Moscisca*	17
Deh! vieni alla finestra (Serenata), "Don Giovanni"	*Baklánov*	12
Deh! vieni alla finestra (Serenata), "Don Giovanni"	*Gogorza*	101
Deh! vieni alla finestra (Serenata), "Don Giovanni"	*Ruffo*	182
Deh! vieni alla finestra (Serenata), "Don Giovanni"	*Scotti*	193
Deh! vieni, non tardar, "Le Nozze di Figaro"	*Kurz*	131
Deh! vieni, non tardar, "Le Nozze di Figaro"	*Sembrich*	197
Delizia (Beethoven)	*Battistini*	15
Del tempio al limitar, "I Pescatori di Perle"	*Caruso and Ancona*	37
Del tempio al limitar, "I Pescatori di Perle"	*Gigli and Pacini*	93
De' miei bollenti spiriti, "La Traviata"	*Martinelli*	141
De' miei bollenti spiriti, "La Traviata"	*McCormack*	145
De' miei bollenti spiriti, "La Traviata"	*Yadlovker*	211
De mon amie fleur endormie, "Les Pêcheurs de Perles"	*Caruso*	33
Demoni fatali, fantasmi d'orror (Valse Infernale), "Roberto il Diavalo"	*Journet*	120
Depuis le jour où je me suis donnée, "Louise"	*Edvina*	68
Depuis le jour où je me suis donnée, "Louise"	*Melba*	154
Deutscher Tanz (Dittersdorf)	*Elman*	70
Deux Grenadiers, Les (Schumann)	*Journet*	120
Deux Grenadiers, Les (Schumann)	*Plançon*	175
Di geloso amor sprezzato, "Il Trovatore"	*Paoli, Cigada and Joanna*	170
Di geloso amor sprezzato, "Il Trovatore"	*Ruffo, Fosca and Ischierdo*	183
Dio che nell'alma infondere, "Don Carlos"	*Caruso and Scotti*	38
Dio, mi potevi scagliar tutti i mali, "Otello"	*De' Muro*	55
Dio! mi potevi scagliar tutti i mali, "Otello"	*Paoli*	169
Dio possente, dio d'amor (Invocazione di Valentino), "Faust"	*Gogorza*	101
Dio possente, dio d'amor (Invocazione di Valentino), "Faust"	*Ruffo*	182
Dio possente, dio d'amor (Invocazione di Valentino), "Faust"	*Scotti*	193
Di Provenza il mar, il suol, "La Traviata"	*Amato*	6
Di Provenza il mar, il suol, "La Traviata"	*Battistini*	15
Di Provenza il mar, il suol, "La Traviata"	*De Luca*	52
Di Provenza il mar, il suol, "La Traviata"	*Sammarco*	186
Di quella pira, "Il Trovatore"	*Caruso*	33
Di quella pira, "Il Trovatore"	*Martinelli*	141
Di quella pira, "Il Trovatore"	*Paoli*	169
Di quella pira, "Il Trovatore"	*Tamagno*	202
Disse il saggio, "Malena"	*Ruffo*	182

INDEX 3—*continued*

		Page
Dite alla giovine, Act II, "La Traviata"	*Caprile and Badini*	29
Dite alla giovine, Act II, "La Traviata"	*Dragoni and Pareto*	64
Dite alla giovine, Act II, "La Traviata"	*Galli-Curci and De Luca*	86
Di' tu se fedele il flutto m'aspetta (Barcarola), "Un Ballo in Maschera"	*Caruso*	33
Di' tu se fedele il flutto m'aspetta (Barcarola), "Un Ballo in Maschera"	*Martinelli*	141
Donna non vidi mai, "Manon Lescaut" (Puccini)	*Caruso*	33
Donna non vidi mai, "Manon Lescaut" (Puccini)	*Martinelli*	142
Do not weep child, "Demon"	*Baklánov*	12
Dormi pure: Serenata (Scuderi)	*Gogorza*	101
Dormivi? Sognavo! "Isabeau"	*De' Muro and Bartolomasi*	
Dov'è l'Indiana bruna, "Lakmé"	*Galli-Curci*	85
Dov'è l'Indiana bruna, "Lakmé"	*Tetrazzini*	205
Down in the forest (Ronald)	*McCormack*	148
Dream, A (Bartlett)	*McCormack*	148
Dreams (Strelezki)	*McCormack*	148
Dreams of long ago	*Caruso*	33
Drink to me only with thine eyes (Hullah)	*Culp*	49
Drink to me only with thine eyes (Hullah)	*Gogorza*	101
Drink to me only with thine eyes (Hullah)	*McCormack*	148
Dudziarz Mazurka (Wieniavski)	*Kubelik*	129
Due Granatieri, I (Schumann)	*Ruffo*	182
Dúo de Maruxa y Pablo, "Maruxa"	*Navarro*	162
Duo des Hirondelles, "Mignon"	*Farrar and Journet*	76
Dúo de Bohemios, "Los Bohemios"	*Sagi-Barba and Vela*	184
Dutch Serenade de Lange)	*Culp*	49
Dúo, "Campanone"	*Sagi-Barba and Vela*	184

E

		Page
E allor perchè, di' tu m'hai stregato? "I Pagliacci"	*Battistini and Moscisca*	17
Ebben? Andrò! andrò sola e lontana, "La Wally"	*Caprile*	28
Ebben qual nuovo fremito, "Aida"	*Destinnóva and Kirkby Lunn*	60
Ecco dunque l'orribil città, "Thaïs"	*Ruffo*	182
Echo lointain de ma jeunesse! Lenski's Aria, "Eugen Onégin"	*Caruso*	33
Eco, L' (Eckert)	*Tetrazzini*	205
E deggio e posso crederlo, "Il Trovatore"	*De' Muro, Baldini Bettoni and Janni*	57
Eh quoi! toujours seule, "Faust"	*Caruso, Farrar, Mme. Gilibert and Journet*	40
Ei favella già con troppo bollor, "Otello"	*Scotti*	193
Ei'een (Allanna Asthore), (Herbert)	*McCormack*	148
Eileen Allanna (Thomas)	*McCormack*	148
Eileen Aroon (MacMurrough)	*McCormack*	148
Eili, eili, lama sabachthani? (Schalit) (in Hebrew)	*Braslau*	23
El celoso (Alvarez)	*Gogorza*	101
El diablo en el poder: Romanza (Barbieri)	*Sagi-Barba*	184
Elégie Mélodie (Massenet)	*Caruso*	33
Elégie (Song of Mourning), (Massenet)	*Gluck*	98
Elégie (Song of Mourning), (Massenet)	*Powell*	177
Ella mi fu rapita, "Rigoletto"	*Schipa*	189
Elle a fui, "Contes d'Hoffmann"	*Alda*	3
Elle a fui, "Contes d'Hoffmann"	*Bori*	20
Elle ouvre sa fenêtre, "Faust"	*Farrar and Journet*	76
E lucevan le stelle, "Tosca"	*Caruso*	33
E lucevan le stelle, "Tosca"	*Gigli*	92
E lucevan le stelle, "Tosca"	*Martinelli*	142
E lucevan le stelle, "Tosca"	*Smirnóv*	199
Emperor Quartet, The (Andante), (Haydn)	*Elman, Bak, Rissland and Nagel*	71
En fermant les yeux (Le Rêve), "Manon"	*Clement*	45
En prière (Faure)	*Butt*	25
Entreat me not to leave thee (Gounod)	*Kirkby Lunn*	137
Enzo Grimaldo, Principe di Santafior, che pensi? "La Gioconda"	*Gigli and Zani*	93
E passerà la viva creatura, "Isabeau"	*De' Muro*	55
Epitalamio, "Nero"	*Battistini*	15
Era la notte, "Otello"	*Baklánov*	12
Era la notte, "Otello"	*Battistini*	15
Ernani! Ernani! involami, "Ernani"	*Sembrich*	197
Eri tu che macchiavi quell'anima, "Un Ballo in Maschera"	*Baklánov*	12
Eri tu che macchiavi quell'anima, "Un Ballo in Maschera"	*Battistini*	15
Eri tu che macchiavi quell'anima, "Un Ballo in Maschera"	*De Luca*	52
Eri tu che macchiavi quell'anima, "Un Ballo in Maschera"	*Gogorza*	101
Eri tu che macchiavi quell'anima, "Un Ballo in Maschera"	*Ruffo*	182
Eri tu che macchiavi quell'anima, "Un Ballo in Maschera"	*Scotti*	193
Errar sull'ampio mar, "Quo Vadis"	*Battistini*	15

INDEX 3—*continued*

		Page
È scherzo od è follia, "Un Ballo in Maschera"	*Caruso, Hempel, Duchêne, Rothier and De Segurola*	40
Esultate! L'orgoglio musulmano sepolto è in mar, "Otello"	*De' Muro*	55
Esultate! L'orgoglio musulmano sepolto è in mar, "Otello"	*Tamagno*	202
E suonan le campane (Titta)	*Ruffo*	182
Eternamente (Mascheroni)	*Caruso*	33
Etude, en forme de Valse (Saint-Saëns)	*Cortot*	47
Etude in E minor, Op. 25, No. 5 (Chopin)	*Pachmann*	164
Etude in G flat (Chopin)	*Hambourg*	107
Etude in G flat major (Chopin)	*Paderevski*	167
Etude, Op. 10, No. 5 (Chopin)	*Pachmann*	164
Etude, Op. 10, No. 7 (Chopin)	*Backhaus*	11
Evening Song (Hadley)	*McCormack*	148
Evening Song, An (Blumenthal)	*McCormack*	148
Every valley shall be exalted, "Messiah"	*Williams*	209

F

Fac ut portem, "Stabat Mater"	*Homer*	114
Faithful Johnnie, (Beethoven)	*Culp*	49
Fantasia from Garden Scene, "Faust"	*Elman*	70
Farewell, A (Liddle)	*Lloyd*	134
Farewell, A (Liddle)	*McCormack*	149
Farewell Scene—see Death of Boris, "Boris Godounov"		
Farfalla: Caprice (Sauret)	*Powell*	177
Fateful moment (Tchaikóvsky)	*Michàilova*	158
Fenesta che lucive (Neapolitan Song), (Bellini)	*Caruso*	33
Ferito, prigionier, "Germania"	*Amato*	6
Fiddle and I (Goodeve)	*Gluck*	98
Fifth Nocturne (Leybach)	*Powell*	177
Figlia di regi, a te l'omaggio, "L'Africana"	*Battistini*	15
Figlia di regi, a te l'omaggio, "L'Africana"	*Sammarco*	186
Figli miei, v'arrestate, "Sansone e Dalila"	*Paoli*	169
Figli miei, v'arrestate, "Sansone e Dalila"	*Tamagno*	202
Finale, 2nd Concerto (Wieniavski)	*Kubelik*	129
Finale from E minor Concerto, Op. 64 (Mendelssohn)	*Powell*	177
Fin ch'han dal vino calda la testa, "Don Giovanni"	*Ruffo*	182
Flee as a bird (Dana)	*Homer*	114
Fleurissait une rose, "Jongleur de Notre Dame"	*Journet*	121
Flibustier, Le (Georges)	*Journet*	121
Flirtation (Meyer-Helmund)	*McCormack*	149
Flow gently, Deva (Parry)	*Williams and Radford*	210
Foggy Dew, The (Milligan-Fox)	*McCormack*	149
Folie, La, "Hamlet"	*Melba*	154
For all eternity (Mascheroni)	*Gogorza*	101
For all eternity—see Eternamente		
Forgive me, oh Divinity, "Pique Dame"	*Rosing*	180
Forgotten (Cowles)	*Williams*	209
Forse la soglia—see Ma se m'è forza		
For you alone (Geehl)	*Caruso*	33
Four American Folk Songs	*Powell*	178
Four-leaf clover (Brownell)	*Williams*	209
Fra poco a me ricovero, "Lucia di Lammermoor"	*Martinelli*	142
Fra poco a me ricovero, "Lucia di Lammermoor"	*McCormack*	145
Frère Jacques (Brother James)	*Calvé*	27
From the land of the sky-blue water (Cadman)	*Gluck*	96
From the land of the sky-blue water (Cadman)	*Williams*	209
Fu la sorte dell'armi, "Aida"	*Gadski and Homer*	115
Funeral March (Op. 35, No. 2), (Chopin)	*Pachmann*	164
Funiculì, funiculà (Denza)	*McCormack*	149
Furtive Tear, A, "The Elixir of Love"	*Williams*	209
Fu vile l'editto, "Isabeau"	*De' Muro*	56

G

Garden of Sleep, The (de Lara	*Gogorza*	101
Gavotte (Gossec)	*Elman*	70
Gavotte (Grétry)	*Elman*	70
Gavotte, "Mignon"	*Powell*	178
Gavotte (Mozart)	*Elman*	70
Gavotte, E major (Bach)	*Kreisler*	126
Gavotte in D (Gossec)	*Zimbalist*	214
Gelukkig Vaderland (Dutch Folk Song)	*Culp*	49
Già i sacerdoti adunansi, "Aida"	*Caruso and Homer*	38
Già ti vedo, "La Gioconda"	*De' Muro, Baldini, Bettoni and Janni*	57
Gitana, La	*Kreisler*	126
Gitana-Bolero (Arditi)	*Schumann-Heink*	191
Giunto sul passo estremo, "Mefistofele"	*Gigli*	92
God bless you, my dear (Edwards)	*De Luca*	52
God, my Father, "Sept Paroles du Christ"	*Gogorza*	101
God save the King	*Butt*	25
God shall wipe away all tears, "The Light of the World" (Sullivan)	*Butt*	25

INDEX 3—*continued*

		Page
Golden Love (Wellings)	*McCormack*	149
Gondola nera : Ballata (Rotoli)	*Battistini*	15
Gondoliera, Op. 52, No 4 (Saar)	*Powell*	178
Goodbye (Tosti)	*Caruso*	33
Goodbye (Tosti)	*Eames*	66
Goodbye (Tosti)	*McCormack*	149
Goodbye (Tosti)	*Melba*	154
Goodbye, sweetheart, goodbye (Hatton)	*McCormack*	149
Goodbye, sweetheart, goodbye (Hatton)	*Williams*	209
Good night (Czech Folk Song)	*Destinnóva and Dinh Gilly*	60
Grande Valse (Op. 10), (Venzano)	*Tetrazzini*	205
Grand' Isi ! grand' Osiri (Invocation), "Il Flauto Magico"	*Plançon*	175
Guardann'a luna (Crescenzo)	*Caruso*	33
Guitarre, Op. 45, No. 2 (Moszkovski-Sarasate)	*Heifetz*	109
Guitarrero (Drdla)	*Powell*	178
Guitarrico, El (Perez Soriano)	*Ruffo*	182

H

Halte là ; qui va là? "Carmen"	*Farrar and Martinelli*	76
Hantise d'amour (Szulc)	*Caruso*	33
Hark, hark, the lark (Schubert)	*Backhaus*	11
Hark, hark, the lark (Schubert)	*Gluck*	96
Hark, hark, the lark (Schubert)	*Williams*	209
Harlequin's Serenade, "Les Millions d'Arlequin"	*Zimbalist*	214
Harp that once through Tara's Hall, The (Balfe)	*McCormack*	149
Harvest (Del Riego)	*Kirkby Lunn*	137
Hatikva (Our Hope), (Zionist Hymn)	*Gluck*	98
Have pity, sweet eyes (Tenaglia)	*Powell*	178
Have you news of my boy Jack? (Kipling-German)	*Kirkby Lunn*	138
Have you seen but a whyte lillie grow ? (Jonson)	*Gluck*	97
Hebrew Melody (Achron)	*Heifetz*	109
Hebrew Melody and Dance (Zimbalist)	*Zimbalist*	214
Her bright smile haunts me still (Wrighton)	*Johnson*	119
He shall feed His flock, "Messiah"	*Butt*	25
He shall feed His flock, "Messiah"	*Homer*	114
Heure exquise, L' (Hahn)	*Gluck*	97
He was despised, "Messiah"	*Homer*	114
Himno Nacional Argentino	*Journet*	121
Holy City, The (Adams)	*Farrar*	73
Holy City, The (Adams)	*Gogorza*	101
Holy City, The (Adams)	*Williams*	209
Home, sweet home (Bishop)	*Galli-Curci*	85
Home, sweet home (Bishop)	*Gluck*	97
Home, sweet home (Bishop)	*Melba*	154
Home, sweet home (Bishop)	*Patti*	173
Home, sweet home (Bishop)	*Sembrich*	197
Home, sweet home (Bishop)	*Tetrazzini*	205
Ho nome Escamillo, "Carmen"	*De' Muro and Janni*	56
Hosanna (Granier)	*Caruso*	33
How the King went to war (Kenneman)	*Chaliapine*	42
Humoreske (Aulin)	*Hall*	105
Humoreske (Aulin)	*Zimbalist*	214
Humoreske (Dvořak)	*Elman*	70
Humoreske (Dvořak)	*Kreisler*	126
Hungarian Dance, No. 7 (Brahms-Joachim)	*Elman*	70
Hungarian Dance, D minor, No. 2 (Brahms)	*Joachim*	117
Hungarian Dance in G minor (Brahms-Joachim)	*Kreisler*	126
Hungarian Dances (Joachim)	*Zimbalist*	214
Husheen (Needham)	*Butt*	25
Hymne au soleil, "Coq d'Or"	*Garrison*	89
Hymne National Serbe (Jenko)	*Journet*	121

I

I am he whom you called "Demon"	*Baklánov*	12
I cannot sing the old songs (Claribel)	*Homer*	114
Ideale (Tosti)	*Battistini*	15
Ideale (Tosti)	*Caruso*	33
Ideale : Melodia (Tosti)	*Martinelli*	142
I dreamt that I dwelt in marble halls, "Bohemian Girl"	*Garrison*	89
Ieri son salita, "Madama Butterfly"	*Farrar*	73
If with all your hearts, "Elijah"	*Williams*	209
If you ever knew, "Pique Dame"	*Rosing*	180
I hear a thrush at eve : Serenade (Cadman)	*McCormack*	149
I hear you calling me (Marshall)	*McCormack*	149
I know of two bright eyes (Clutsam)	*McCormack*	149
Il balen del suo sorriso, "Il Trovatore"	*De Luca*	52
Il balen del suo sorriso, "Il Trovatore"	*Gogorza*	101
Il balen del suo sorriso, "Il Trovatore"	*Ruffo*	182
Il cavallo scalpita, "Cavalleria Rusticana"	*Amato*	6
Il cor nel contento, "Le Donne Curiose"	*Farrar and Yadlovker*	77
Il dolce idillio, "Il Segreto di Susanna"	*Farrar and Amato*	75
Il dolce suono, "Lucia di Lammermoor"	*Galli-Curci*	85
Il est doux, "Hérodiade"	*Calvé*	27

INDEX 3—*continued*

		Page
Il était temps sous le feuillage sombre (Invocation), "Faust"	*Journet*	121
Il était un roi de Thulé, "Faust"	*Farrar*	73
Il fior che avevi a me tu dato, "Carmen"	*Caruso*	33
Il fior che avevi a me tu dato, "Carmen"	*De' Muro*	56
Il fior che avevi a me tu dato, "Carmen"	*McCormack*	145
Il fior che avevi a me tu dato, "Carmen"	*Palet*	168
I list the trill of golden throat—see Natoma: Spring Song (Herbert)		
I'll sing thee songs of Araby (Clay)	*Lloyd*	134
I'll sing thee songs of Araby (Clay)	*McCormack*	149
Il mio Lionel, "Marta"	*Battistini*	15
Il mio tesoro intanto andate a consolar! "Don Giovanni"	*McCormack*	145
I love you truly (Bond)	*Alda*	3
I love you truly (Bond)	*Braslau*	23
Il se fait tard, "Faust"	*Caruso and Farrar*	37
Il segreto per esser felici (Brindisi), "Lucrezia Borgia"	*Braslau*	23
I'm a-longin' fo' you (Hatherway)	*Braslau*	23
Imponete. Non amarlo ditegli, "La Traviata"	*De Luca and Galli-Curci*	53
Improvviso—see Un dì all'azzurro		
Inaffia l'ugola! (Brindisi), "Otello"	*Amato and Setti*	7
Inaffia l'ugola! (Brindisi), "Otello"	*Scotti*	193
In a Gondola: Impromptu (Elman)	*Elman*	70
In a Persian Garden—Ah! moon of my delight (Lehmann)	*McCormack*	149
Incantatrice, L': Valzer (Arditi)	*Galvany*	87
Indian Lament (Dvořak-Kreisler)	*Kreisler*	126
Indian Love Song (Lieurance)	*Culp*	49
I need Thee every hour (Lowry)	*Gluck and Homer*	99
Infelice! e tuo credevi, "Ernani"	*Chaliapine*	42
Infelice! e tuo credevi, "Ernani"	*Journet*	121
Inflammatus, "Stabat Mater"	*Gadski*	82
Ingemisco, "Requiem"	*Caruso*	33
Ingemisco, "Requiem"	*Williams*	209
Inno di Garibaldi (Olivieri)	*Caruso*	33
Inno di Mameli (Italian National Hymn)	*Journet*	121
In pure stille, gaie scintille, "Iris"	*Bori*	20
Intermezzo (Méditation religieuse), (Massenet)	*Powell*	178
In terra solo, "Don Sebastiano"	*Caruso*	33
In the hour of trial, "Penitence" (Lane)	*Gluck*	98
In the town of Kasan, "Boris Godounov"	*Chaliapine*	43
Introduction et Rondo capriccioso (Saint-Saëns)	*Elman*	70
Invano, Alvaro, "La Forza del Destino"	*Amato and Caruso*	6
Invitato a qui seguirmi (Scena della borsa), "La Traviata"	*De Tura and Piccoletti*	62
Invocazione a Febea, "Quo Vadis"	*Battistini*	15
Io dico, no, non son paurosa (Aria di Micaëlà), "Carmen"	*Gluck*	97
Io dico, no, non son paurosa (Aria di Micaëlà), "Carmen"	*Tetrazzini*	205
Io l'ho perduta, "Don Carlos"	*De' Muro*	56
Io non ho che una povera stanzetta, "La Bohème" (Leoncavallo)	*Caruso*	33
Io son Titania (Polonaise), "Mignon"	*Tetrazzini*	205
Ireland, my Sireland, "Eileen"	*McCormack*	149
Irish Emigrant (Barker)	*McCormack*	149
Irish Love Song (Lang)	*Gluck*	97
I'se gwine back to Dixie (White)	*Gluck*	97
Isis! c'est l'heure où sur la terre (Invocation), "La Flûte enchantée"	*Journet*	121
Is not His word like a fire? "Elijah"	*Whitehill*	207
Italian National Hymn—see Inno di Mameli		
Ite sul colle, o Druidi, "Norma"	*Chaliapine*	43
It is enough! "Elijah"	*Whitehill*	207
It is not because your heart is mine (Löhr)	*Kirkby Lunn*	138
It is of the Lord's great mercies, "Abraham"	*Williams and Radford*	210
I tuoi occhi! "Isabeau"	*De' Muro and Bartolomasi*	56
I've been roaming (Horn)	*Culp*	49

J

Janet's Choice (Claribel)	*Homer*	114
Jardins sous la pluie (Debussy)	*Moiséivitch*	160
J'aurais sur ma poitrine, "Werther"	*Ansseau*	9
Jean (Burleigh)	*Williams*	209
Je connais un pauvre enfant, "Mignon"	*Farrar*	73
Je crois entendre encore, "Les Pêcheurs de Perles"	*Caruso*	34
Je dis que rien ne m'épouvante (Air de Michaëlà), "Carmen"	*Farrar*	73
Je suis seul, "Manon"	*Caruso*	34
Je suis Titania (Polonaise), "Mignon"	*Garrison*	89
Je t'aime encore, "Carmen"	*Farrar and Martinelli*	76
Jeux d'eau (Ravel)	*Moiséivitch*	160
Je veux vivre dans le rêve, "Roméo et Juliette"	*Melba*	154
Je viens célébrer la victoire, "Samson et Dalila"	*Caruso, Homer and Journet*	39

INDEX 3—*continued*

		Page
Jock o' Hazeldean (Scott)	*Kirkby Lunn*	138
John Anderson, my Jo (Old Scottish Song)	*Melba*	154
Jota Aragonesa, Op. 27 (Sarasate)	*Hall*	105
Juanita (Norton)	*Gogorza*	101

K

Kathleen Mavourneen (Crouch)	*Butt*	25
Kathleen Mavourneen (Crouch)	*McCormack*	149
Kathleen Mavourneen (Crouch)	*Patti*	173
Kerry Dance (Molloy)	*McCormack*	149
Kerry Dance (Molloy)	*Schumann-Heink*	191
Keys of Heaven (Broadwood)	*Butt and Rumford*	25
Killarney (Balfe)	*McCormack*	149
Kingdom Coming (Work)	*Powell*	178
Kol nidrei, Op. 47 (Max Bruch)	*Elman*	70
Kol nidrei, Op. 47 (Max Bruch)	*Powell*	178
Kreutzer Sonata, Andante and Variations (Beethoven)	*Szigeti*	200

L

Là-bas dans la montagne, "Carmen"	*Farrar*	74
L'abeille (Schubert)	*Hall*	105
L'adieu du matin (Pessar), (in French)	*Clement*	45
La calunnia è un venticello, "Il Barbiere di Siviglia"	*Chaliapine*	43
La calunnia è un venticello, "Il Barbiere di Siviglia"	*Journet*	121
Là ci darem la mano, "Don Giovanni"	*Battistini and Corsi*	16
Là ci darem la mano, "Don Giovanni"	*Eames and Gogorza*	66
Là ci darem la mano, "Don Giovanni"	*Farrar and Scotti*	76
La donna è mobile, "Rigoletto"	*Caruso*	34
La donna è mobile, "Rigoletto"	*Martinelli*	142
La donna è mobile, "Rigoletto"	*Paoli*	169
Là dove prende amor ricetto, "Il Flauto Magico"	*Eames and Gogorza*	66
La fatal pietra, "Aida"	*Caruso and Gadski*	37
La fleur que tu m'avais jetée, "Carmen"	*Ansseau*	9
La fleur que tu m'avais jetée, "Carmen"	*Caruso*	34
La fleur que tu m'avais jetée, "Carmen"	*Franz*	81
La fleur que tu m'avais jetée, "Carmen"	*Martinelli*	142
La fleur que tu m'avais jetée, "Carmen"	*Yadlovker*	211
Laggiù nelle nebbie remote, "La Gioconda"	*Gigli and Casazza*	93
La haine et la colère (Air du Grand Prêtre), "La Flûte enchantée"	*Journet*	121
Lakmé ton doux regard se voile, "Lakmé"	*Baklánov*	12
Lakmé ton doux regard se voile, "Lakmé"	*Journet*	121
L'alba separa dalla luce l'ombra, "D'Annunzio" (Tosti)	*Caruso*	34
L'altra notte in fondo al mare, "Mefistofele"	*Farrar*	74
L'amerò, sarò costante, "Il Re Pastore"	*Melba*	154
La mia canzone (Tosti)	*Caruso*	34
L'amo come il fulgor del creato, "La Gioconda"	*Destinnóva and Kirkby Lunn*	60
L'amour est un oiseau rebelle (Habanera), "Carmen"	*Braslau*	23
L'amour est un oiseau rebelle (Habanera), "Carmen"	*Calvé*	27
L'amour est un oiseau rebelle (Habanera), "Carmen"	*Farrar*	74
L'amour est un oiseau rebelle (Habanera), "Carmen"	*Kirkby Lunn*	136
Land of Hope and Glory (Elgar)	*Butt*	25
Land o' the leal, The (Old Scottish Melody)	*Kirkby Lunn*	138
La partida (Canción española), (Alvarez)	*Caruso*	34
La procession (Franck)	*Caruso*	34
Larghetto (Händel)	*Zimbalist*	14
Largo (Händel)	*Kreisler*	126
Largo (Händel)	*Powell*	178
Largo from Serse (Händel)	*Gilibert*	94
Largo—see Ombra mai fu		
Largo al factotum della città, "Il Barbiere di Siviglia"	*Amato*	6
Largo al factotum della città, "Il Barbiere di Siviglia"	*De Luca*	52
Largo al factotum della città, "Il Barbiere di Siviglia"	*Gogorza*	101
La rivedrà nell'estasi, "Un Ballo in Maschera"	*Caruso, Hempel, Rothier and De Segurola*	40
Lark, The (Glinka-Auer)	*Zimbalist*	214
Lascia ch'io pianga, "Rinaldo"	*De Luca*	52
Lascia ch'io pianga, "Rinaldo"	*Schumann-Heink*	191
Lasciati amar (Leoncavallo)	*Caruso*	34
Lassù in ciel, "Rigoletto"	*Battistini and Moscisca*	17
Lass with the delicate air, The (Arne)	*Gluck*	97
Lass with the delicate air, The (Arne)	*Sembrich*	197
Last night (Kjerulf)	*Braslau*	23
Last night (Kjerulf)	*Homer*	114
Last rose of summer, The	*Galli-Curci*	85
Last rose of summer, The	*Hempel*	111

INDEX 3—*continued*

		Page
Last rose of summer, The	*Patti*	173
Last rose of summer, The	*Sembrich*	197
La sua man non ancor oggi la mia toccò, "Amleto"	*Tetrazzini*	205
La vaga pupilla, "Faust"	*De Tura*	61
Lead, kindly Light (Barnard)	*Williams*	209
Lead, kindly Light (Dykes)	*Farrar*	74
Leaves and the Wind, The (Leoni)	*Butt*	25
Le campane di San Giusto (Arona)	*Caruso*	34
Le ciel luisait d'étoiles, "Tosca"	*Ansseau*	9
Légende de la Sauge—see Fleurissait une rose		
Légende, Op. 17 (Wieniavski)	*Zimbalist*	214
Leggero Invisibile: Bolero (Arditi)	*Schumann-Heink*	191
Le minaccie, i fieri accenti, "La Forza del Destino"	*Amato and Caruso*	5
Le parlate d'amor, "Faust"	*Homer*	114
Le Régiment de Sambre et Meuse (Planquette)	*Caruso*	34
Le rovine son queste, "Roberto il Diavolo"	*Chaliapine*	43
Les deux Sérénades (Leoncavallo)	*Caruso*	34
Les Farfadets (Pente)	*Elman*	70
Les Rameaux (Faure)	*Caruso*	34
L'estasi, Valse brillante (Arditi)	*Kurz*	131
Les tringles des sistres (Chanson Bohème), "Carmen"	*Calvé*	27
Les tringles des sistres (Chanson Bohème) "Carmen"	*Farrar*	74
Let joy abide (Russian Folk Song)	*Michàilova*	158
Libiam ne' lieti calici (Brindisi), "La Traviata"	*Dragoni and Pareto*	64
Libiam ne' lieti calici (Brindisi), "La Traviata"	*Gluck and Caruso*	99
Liebesfreud (Kreisler)	*Kreisler*	125
Liebesleid (Kreisler)	*Kreisler*	126
Liebesträume (Liszt)	*Hambourg*	106
Life's dream is o'er (music to "Alice, where art thou?")	*Gluck and Homer*	99
Light in your eyes, The (Ferrari)	*McCormack*	149
Like a dream, "Martha"	*Williams*	210
Like stars above (Squire)	*McCormack*	149
Lina (Neapolitan Song)	*Gogorza*	101
Linda mia (Spanish Folk Song)	*Gogorza*	101
Listen to the mocking bird (Winner)	*Gluck*	97
Little birdies (Buzzi-Peccia)	*Galli-Curci*	85
Little Boy Blue (Nevin)	*McCormack*	149
Little brown bird (del Riego)	*Kirkby Lunn*	138
Little Dorry (Seppilli)	*Galli-Curci*	85
Little grey home in the west (Löhr)	*Gluck*	97
Little grey home in the west (Löhr)	*McCormack*	149
Little love, a little kiss, A (Un peu d'amour), (Silésu)	*McCormack*	149
Little mother of mine (Burleigh)	*McCormack*	149
Little old log cabin in the lane, The (Hays)	*Gluck*	97
Little Silver Ring, The (Chaminade)	*Butt*	25
Loch Lomond: By yon bonnie banks (Old Scottish Air)	*Williams*	210
Lohengrin's Warning to Elsa—see Ma confiance		
Lo! here the gentle lark (Bishop)	*Gluck*	97
Lo! here the gentle lark (Bishop)	*Melba*	155
Lolita, Spanish Serenade (Buzzi-Pecchia)	*Caruso*	34
Long ago (MacDowell)	*Gluck*	97
Long ago, from Four Songs (MacDowell)	*Zimbalist*	214
Long, long ago (Bayly)	*Culp*	49
Long, long ago (Bayly)	*Farrar*	74
Long, long ago (Bayly)	*Gluck and Homer*	99
L'onore! ladri, "Falstaff"	*Scotti*	193
Lontano, lontano, "Mefistofele"	*Farrar and Clement*	76
Lontano, lontano, "Mefistofele"	*Gigli and Bosini*	93
Lord God of Abraham, "Elijah"	*Whitehill*	207
Lo schiavo, Aria di Americo (Gomes)	*Caruso*	34
Lost Chord, The (Sullivan)	*Caruso*	34
Lost Chord, The (Sullivan)	*Gluck*	98
Lost Chord, The (Sullivan)	*Gogorza*	101
Lost Chord, The (Sullivan)	*Homer*	114
Lost Chord, The (Sullivan)	*Williams*	210
Lo vedremo, veglio audace, "Ernani"	*Battistini and Sillich*	17
Lo vedremo, veglio audace, "Ernani"	*Sammarco*	186
Love, here is my heart (Silésu)	*McCormack*	149
Love is mine (Gartner)	*Caruso*	34
Lovely night (Barcarolle), "Tales of Hoffmann"	*McCormack*	145
Love's garden of roses (Wood)	*McCormack*	149
Love's old sweet song (Molloy)	*Culp*	49
Love's old sweet song (Molloy)	*Homer*	114
Low-backed car, The (Lover)	*McCormack*	149
Lullaby (Emmett)	*Garrison*	89
Lullaby, from "Indian Songs" (Lieurance)	*Culp*	49
L'ultima canzone (Tosti)	*Destinnóva*	59
L'ultima canzone (Tosti)	*Martinelli*	142
Luna d'estate (Tosti)	*Caruso*	34
Luna Lù (Neapolitan Song), (Ricciardi)	*De Lucia*	54
Luna nova (Marinaresca Song)	*Scotti*	193

M

Ma come dopo il nembo, "Werther"	*Battistini*	15
Ma confiance en toi s'est bien montrée, "Lohengrin"	*Franz*	81

INDEX 3—*continued*

		Page
Macushla (MacMurrough)	*McCormack*	149
Ma dall'arido stelo divulsa, "Un Ballo in Maschera"	*Gadski*	83
Magdalen at Michael's gate (Lehmann)	*Melba*	155
Magiche note, "Reine de Saba"	*Caruso*	34
Magic Song, The (Helmund)	*Gorgoza*	101
Maiden's Wish (MacMillen)	*Powell*	177
Maid sings light, A (MacDowell)	*Gluck*	97
Maire, my girl (Aitken)	*McCormack*	149
Malagueña (Pagans)	*Bori*	20
Malagueña (Spanish Dance), (Albanez)	*Cortot*	47
Malgré moi (Pfeiffer)	*Gilibert*	94
Malia (Tosti)	*Battistini*	15
Ma Lisette (Gounod)	*Calvé*	27
Mal reggendo all'aspro assalto, "Il Trovatore"	*Caruso and Homer*	38
Mal reggendo all'aspro assalto "Il Trovatore"	*De' Muro and Casazza*	56
M'ami, m'ami, "Un Ballo in Maschera"	*Boninsegna and Bolis*	19
Mamma mia che vo sapé (Nutile)	*Caruso*	34
Mandolinata, La (Paladilhe)	*Gogorza*	101
Mandolinata, La (Paladilhe)	*Scotti*	193
Mandoline (Debussy)	*Melba*	155
Manella mia (Neapolitan Song), (Valente)	*Caruso*	34
M'apparì tutt'amor, "Marta"	*Caruso*	34
M'apparì tutt'amor, "Marta"	*Martinelli*	142
Marche Lorraine (Ganne)	*Journet*	121
Marechiare (Tosti)	*Ruffo*	183
Maria Mari (di Capua)	*Scotti*	193
Marseillaise, La (de l'Isle)	*Chaliapine*	43
Marseillaise, La (de l'Isle)	*Journet*	121
Mary of Argyle (Nelson)	*McCormack*	149
Mary of Argyle (Nelson)	*Williams*	210
Ma se m'è forza perderti, "Un Ballo in Maschera"	*Caruso*	34
Massa's in the cold, cold ground	*Zimbalist*	214
Mate o' mine (Elliot)	*Whitehill*	207
Mattinata (Leoncavallo)	*Martinelli*	142
Mattinata (Leoncavallo)	*Smirnóv*	199
Mattinata (Tosti)	*Melba*	155
Ma tu sfiorata di rugiada gentil, "Malena"	*Ruffo*	183
Mavis (Craxton)	*McCormack*	149
Mazurka in A flat major, Op. 50, No. 2 (Chopin)	*Pachmann*	164
Mazurka in A minor, Op. 67, No. 4, (Chopin-Kreisler)	*Kreisler*	126
Mazurka in F sharp minor, Op. 59, No. 3, (Chopin)	*Pachmann*	164
Mazurka, Op. 26 (Zarzycki)	*Powell*	178
Meditation (Glazoúnov)	*Heifetz*	109
Méditation, "Thaïs"	*Elman*	70
Méditation, "Thaïs"	*Kreisler*	126
Méditation, see Vallon, Le (Gounod)		
Mélodie (Tchaikóvsky)	*Elman*	71
Mélodie de Gluck, arr. by Wilhelmj	*Kubelik*	129
Mélodie, "Orfeo ed Euridice"	*Elman*	71
Mélodie, "Orfeo ed Euridice"	*Kreisler*	126
Mélodie, "Orfeo ed Euridice"	*Powell*	178
Melody in F (Rubinstein)	*De Greef*	51
Melody in F (Rubinstein)	*Hempel*	111
Memory, A (Goring-Thomas)	*Kirkby Lunn*	138
Mercè, dilette amiche (Bolero), "I Vespri Siciliani"	*Sembrich*	197
Mercè, dilette amiche (Bolero), "I Vespri Siciliani"	*Tetrazzini*	205
Meriggiata (Leoncavallo)	*Ruffo*	183
Merry Widow Waltz (Lehar)	*Sembrich*	197
Mia sposa sarà la mia bandiera (Rotoli)	*Battistini*	15
Miei signori, perdono, "Rigoletto"	*Navarro*	162
Mighty lak' a rose (Nevin)	*Farrar*	74
Mignonette (Weckerlin)	*Culp*	49
Milagro de la Vírgen, El (Chapí), (in Spanish)	*Caruso*	34
Mimì! è ver, siam qui, "La Bohème"	*Farrar and Scotti*	194
Mi niña (Guetary)	*Gogorza*	102
Minstrel Boy, The (Moore)	*McCormack*	149
Minuet (Boccherini)	*Kreisler*	127
Minuet (Boccherini)	*Powell*	178
Minuet (Gluck)	*Powell*	177
Minuet in F major (Haydn)	*Elman*	71
Minuet in D major (No. 1), (Mozart)	*Powell*	178
Minuet in D (No. 2), (Haydn-Burmeister)	*Elman*	71
Minuet (Beethoven)	*Hall*	105
Minuet in G (Beethoven)	*Zimbalist*	214
Minuet in G (Paderevski-Kreisler)	*Kreisler*	126
Minuet in G (No. 2), (Beethoven)	*Elman*	71
Minuet in G (No. 2), (Beethoven)	*Powell*	178
Minute Waltz (Chopin)	*Powell*	177
Mi par d'udir ancora, "I Pescatori di Perle"	*McCormack*	146
Mira di acerbe lagrime, "Ill Trovatore"	*Boninsegna and Cigada*	19
Mira la bianca luna (Rossini)	*Destinnóva and McCormack*	146
Mira, o Norma, ai tuoi ginocchi, "Norma"	*Gluck and Homer*	116
Mirella Waltz (Gounod)	*Tetrazzini*	205
Mocking Bird, The—see Listen to the mocking bird		
Molly Bawn (arr. by Macmurrough)	*McCormack*	150
Molly Brannigan (Tucker)	*McCormack*	150

INDEX 3—*continued*

		Page
Molly on the shore (Grainger)	*Flonzaley Quartet*	79
Molly on the shore (Irish Reel)	*Powell*	178
Moment musical (Schubert)	*Backhaus*	11
Moment musical (Schubert)	*Kreisler*	126
Mon bras pressait: Mélodie, "Amour, amour"	*Battistini*	15
Mon cœur est pénétré d'épouvante, "Faust"	*Caruso and Farrar*	37
Mon cœur s'ouvre à ta voix, "Samson et Dalila"	*Culp*	49
Mon cœur s'ouvre à ta voix, "Samson et Dalila"	*Gluck*	97
Mon cœur s'ouvre à ta voix, "Samson et Dalila"	*Homer*	114
Mon cœur s'ouvre à ta voix, "Samson et Dalila"	*Kirkby Lunn*	137
Mon cygne aimé (Lohengrin's Farewell), "Lohengrin"	*Franz*	81
'Mong the green Irish hills (Freese)	*Gogorza*	102
Morning (Oley Speaks)	*McCormack*	150
Morrò, ma prima in grazia, "Un Ballo in Maschera"	*Gadski*	83
Mother Machree (Olcott)	*McCormack*	150
Mother, my dear (Treharne)	*Williams*	210
Mother o' mine (Tours)	*Gogorza*	102
Mother o' mine (Tours)	*McCormack*	150
Mother's Prayer, The (Thomas)	*Gluck*	97
Moto perpetuo (Paganini)	*Hall*	105
Moto perpetuo (Paganini)	*Heifetz*	109
Murmuring Breezes, Op. 21, No. 4 (Jensen)	*Farrar*	74
Murmuring Breezes, Op. 21, No. 4 (Jensen)	*Williams*	210
Musette (Sibelius)	*Powell*	179
Musica proibita (Gastaldon)	*Caruso*	34
My ain folk (Lemon)	*Butt*	25
My ain folk (Lemon)	*Williams*	210
My Dreams (Tosti)	*McCormack*	150
My heart ever faithful (Bach)	*Homer*	114
My Home Land (Czech Folk Song)	*Destinnóva and Dinh Gilly*	60
My Irish Song of Songs (Sullivan)	*McCormack*	150
My Laddie (Thayer)	*Gluck*	97
My old Kentucky home (Foster)	*Farrar*	74
My old Kentucky home (Foster)	*Gluck*	97
My old Kentucky home (Foster)	*Powell*	178
My pretty Jane (Bishop)	*Williams*	210
My ships (Barratt)	*Kirkby Lunn*	138
My treasure (Trevelsa)	*Kirkby Lunn*	138
My wild Irish rose (Olcott)	*McCormack*	150

N

		Page
Natoma: Spring Song (Herbert)	*Gluck*	97
Nearer, my God, to Thee (Mason)	*McCormack*	150
Nearer, my God, to Thee (Mason)	*Schumann-Heink*	191
Nella bionda egli ha l'usanza. "Don Giovanni"	*Journet*	121
Nella calma, "Roméo et Juliette"	*Galli-Curci*	85
Nel rimirar quest'adunanza eletta (La lotta dei Bardi), "Tannhäuser"	*Battistini*	15
Night Hymn at Sea (Thomas)	*Butt and Rumford*	25
Nightingale Song (Abadiev)	*Sembrich*	197
Nil, Le (Leroux)	*Gluck*	98
Nil, Le (Leroux)	*McCormack*	150
Nina Pancha (Americana), (Valverde)	*Bori*	20
Ninna nanna (Berceuse), "Mignon"	*Journet*	121
Ninna nanna (Berceuse), "Mignon"	*Plançon*	175
Nirvana (Adams)	*McCormack*	150
Niun mi tema (Morte d'Otello), "Otello"	*De' Muro*	56
Niun mi tema (Morte d Otello), "Otello"	*Paoli*	169
Niun mi tema (Morte d'Otello), "Otello"	*Tamagno*	202
Nobil signori, salute! "Gli Ugonotti"	*Homer*	114
Nobody knows de trouble I've seen (White)	*Kreisler*	126
Noche serena (Mexican Folk Song)	*Gogorza*	102
Nocturne (for the left hand only), (Scriabine)	*Moiséivitch*	160
Nocturne in D flat, Op. 27, No. 2 (Chopin-Wilhelmj)	*Elman*	71
Nocturne in F major, Op. 15 (Chopin)	*Pachmann*	164
Nocturne in F major, Op. 15, No. 1 (Chopin)	*Paderevski*	167
Nocturne in F sharp minor, Op. 15, No. 2 (Chopin)	*Paderevski*	167
Nocturne in G major, Twelfth Nocturne—Op. 37, No. 2 (Chopin)	*Pachmann*	164
Nocturne, Op. 9, No. 2 (Chopin)	*Elman*	71
Noël (Cantique de Noël), (Adam)	*Caruso*	35
Noël (Cantique de Noël), (Adam)	*Plançon*	175
Noël des enfants qui n'ont plus de maison, Le (Debussy)	*Edvina*	68
Non è ver (Mattei)	*Gogorza*	102

INDEX 3—*continued*

		Page
Non è ver (Mattei)	*McCormack*	150
Non m'ama più, Mélodie (Tosti)	*Battistini*	15
Nonnes, qui reposez, "Robert le Diable"	*Plançon*	175
No, non chiuder gli occhi vaghi, "Germania"	*Caruso*	35
Non penso a lei (Ferradini)	*Ruffo*	183
Non più andrai, "Le Nozze di Figaro"	*Sammarco*	186
Non so più cosa son, cosa faccio, "Le Nozze di Figaro"	*Galli-Curci*	86
Non ve l'avevo detto, "Madama Butterfly"	*Caruso and Scotti*	38
No, pagliaccio non son! "I Pagliacci"	*Caruso*	35
No, pagliaccio non son! "I Pagliacci"	*Paoli*	169
Norwegian Bridal March, Op. 19, No. 2 (Grieg)	*Hambourg*	107
Nous allons partir tous deux, "Dante"	*Farrar and Clement*	76
No, vecchio t'inganni—see Sì, vendetta		
Now let us depart (Strokin)	*Chaliapine*	43
Now sleeps the crimson petal (Quilter)	*Kirkby Lunn*	138
Nuit d'étoiles (Debussy)	*Culp*	49
Nur wer die Sehnsucht kennt (Tchaikóvsky)	*Elman*	71
Nuttata e sentimento (Capolongo)	*De Luca*	52

O

Obéissons quand leur voix appelle, "Manon"	*Alda*	3
Obéissons quand leur voix appelle, "Manon"	*Farrar*	74
O ben tornato, amore! (Roxas)	*Martinelli*	142
Occhi celesti (de Crescenzo)	*Caruso*	35
Occhi di Fata (Denza)	*Battistini*	15
O Dieu! que de bijoux (Air des bijoux), "Faust"	*Farrar*	74
O Dieu! que de bijoux (Air des bijoux), "Faust"	*Melba*	155
O Dieu! que de bijoux (Air des bijoux), "Faust"	*Patti*	173
O Dieu! que de bijoux (Air des bijoux), "Faust"	*Sembrich*	197
O Divine Redeemer (Gounod)	*Butt*	25
O grido di quest anima, "La Gioconda"	*Sammarco and McCormack*	186
Oh! che m'importa? (Titta)	*Ruffo*	183
Oh! che volo d augelli: Ballatella, "I Pagliacci"	*Bori*	20
Oh! che volo d'augelli: Ballatella, "I Pagliacci"	*Gluck*	97
Oh d'amor messaggera: Valzer, "Mirella"	*Hempel*	111
Oh de'verd'anni miei, "Ernani"	*Battistini*	15
Oh de'verd'anni miei, "Ernani"	*De Luca*	52
Oh, dry those tears (Del Riego)	*Braslau*	23
Oh, dry those tears (Del Riego)	*Williams*	210
Oh, for the wings of a dove (Mendelssohn)	*Farrar*	74
Oh, for the wings of a dove (Mendelssohn)	*Melba*	155
Oh, promise me, "Robin Hood"	*Homer*	114
Oh, rest in the Lord, "Elijah"	*Culp*	49
Oh, sleep! Why dost thou leave me? "Semele"	*Gluck*	97
Oh sommo Carlo, "Ernani"	*Battistini, Colazza, Corsi and Sillich*	17
Oh! song divine (Temple)	*Gogorza*	102
Oh! tu che in seno agli angeli, "La Forza del Destino"	*Caruso*	35
Oiseau dans la charmille, "Contes d'Hoffmann"	*Garrison*	89
Oiseau prophète, L' (Schumann)	*Hambourg*	106
O jours heureux, "Etoile du Nord"	*Plançon*	175
Old Black Joe (Foster)	*Gluck*	97
Old Black Joe (Foster)	*Homer*	114
Old Black Joe (Foster)	*Powell*	178
Old Black Joe (Foster)	*Zimbalist*	215
Old folks at home (violin obbl., Dvořak's Humoreske), (Foster)	*Gluck*	98
Old folks at home (Foster)	*Kreisler*	126
Old folks at home, The (Harrington)	*Melba*	155
Old folks at home, The (Harrington)	*Patti*	173
Old Refrain, The (Kreisler)	*Culp*	49
Old Refrain, The (Kreisler)	*Kreisler*	126
Old Refrain, The (Kreisler)	*McCormack*	150
O Lisbona, alfin ti miro, "Don Sebastiano"	*Battistini*	15
O Lola, bianca come fior di spino (Siciliana), "Cavalleria Rusticana"	*Caruso*	35
O Lola, bianca come fior di spino (Siciliana), "Cavalleria Rusticana"	*Martinelli*	142
O lovely night (Ronald)	*Kirkby Lunn*	138
O lovely night (Ronald)	*Melba*	155
O luce di quest'anima, "Linda di Chamounix"	*Sembrich*	197
O luce di quest'anima, "Linda di Chamounix"	*Tetrazzini*	205
O ma charmante (Quaranta)	*Battistini*	16
Ombra leggera, "Dinorah"	*Galli-Curci*	86
Ombra mai fu, Largo, "Serse"	*Butt*	25
Ombra mai fu, Largo, "Serse"	*Kirkby Lunn*	138
O merveille, "Faust"	*Caruso and Journet*	38
O Mimì, tu più non torni, "La Bohème"	*Caruso and Scotti*	39
O mio babbino caro, "Gianni Schicchi"	*Alda*	4

INDEX 3—*continued*

		Page
O mon fils, "Le Prophète"	*Schumann-Heink*	191
O murmuring breezes, Op. 21, No. 4 (Jensen)	*Alda*	4
O muto asil, "Guglielmo Tell"	*Tamagno*	202
O Nature pleine de grâce, "Werther"	*Ansseau*	9
One sweetly solemn thought (Ambrose)	*Schumann-Heink*	191
On l'appelle Manon, "Manon"	*Caruso and Farrar*	37
On m'appelle Mimi, "La Bohème"	*Melba*	155
O nuit d'amour, "Faust"	*Caruso and Farrar*	37
On Parting (Patti)	*Patti*	173
On the banks of Allan Water (Old Scottish Melody)	*Kirkby Lunn*	138
On Wings of Song (Mendelssohn)	*Heifetz*	109
O Paradiso dall'onde uscito, "L'Africana"	*Caruso*	35
O Paradiso dall'onde uscito, "L'Africana"	*De' Muro*	56
O Paradiso dall'onde uscito, "L'Africana"	*Martinelli*	142
O patria mia! "Aida"	*Destinnóva*	59
O patria mia! "Aida"	*Gadski*	83
O quand je dors (Liszt)	*Destinnóva*	59
O quanti occhi fisi, "Madama Butterfly"	*Caruso and Farrar*	37
Ora a noi, "Madama Butterfly"	*Farrar and Scotti*	76
Ora e per sempre addio, sante memorie, "Otello"	*Caruso*	35
Ora e per sempre addio, sante memorie, "Otello"	*De' Muro*	56
Ora e per sempre addio, sante memorie, "Otello"	*Paoli*	169
Ora e per sempre addio, sante memorie, "Otello"	*Tamagno*	202
Ora stammi a sentir, "Tosca"	*Farrar*	74
O rest in the Lord, "Elijah"	*Butt*	25
O rest in the Lord, "Elijah"	*Homer*	114
O rest in the Lord, "Elijah"	*Kirkby Lunn*	138
Orientale, Op. 50, No. 9 (Cui)	*Elman*	71
Orientale, Op. 50, No. 9 (Cui)	*Zimbalist*	215
O, righteous God! "Rienzi"	*Kirkby Lunn*	137
O Salutaris Hostia (Luce)	*Journet*	121
O santa medaglia, "Faust"	*Battistini*	16
O soave fanciulla, "La Bohème"	*Alda and Martinelli*	4
O soave fanciulla, "La Bohème"	*Caruso and Melba*	38
O soave fanciulla, "La Bohème"	*Bori and McCormack*	21
O soave fanciulla, "La Bohème"	*Gigli and Zamboni*	93
O sole mio (Di Capua)	*Caruso*	35
O sole mio (Di Capua)	*Gogorza*	102
O Souverain! O Juge! O Père! "Le Cid"	*Caruso*	35
O surdato nnammurato (Cannio)	*Gigli*	92
O terra, addio, "Aida"	*Caruso and Gadski*	37
O terra, addio, "Aida"	*McCormack and Marsh*	147
O, that we two were maying (Nevin)	*Gluck and Homer*	99
O, that we two were maying (Nevin)	*Kirkby Lunn*	138
Où va la jeune Hindoue? "Lakmé"	*Garrison*	89
Où va la jeune Hindoue? "Lakmé"	*Hempel*	111
Ouvre ton cœur (Spanish Serenade), (Bizet)	*Martinelli*	142
O vecchio cor che batti, "I Due Foscari"	*Amato*	6
O viens, mon doux berger, "Pique Dame"	*Destinnóva and Duchêne*	59
O vin, discaccia la tristezza, "Amleto"	*Battistini*	16
O vin, discaccia la tristezza (Brindisi), "Amleto"	*Ruffo*	183
O vin, dissipe la tristesse, "Hamlet"	*Gogorza*	102
O Zampagnano: Pastorale (de Leva)	*De Luca*	52

P

		Page
Pace, pace, mio Dio, "La Forza del Destino"	*Tetrazzini*	205
Pâle et blonde, dort sous l'eau profonde, "Hamlet"	*Melba*	155
Palms, The (Faure)	*Williams*	210
Paloma, La (Yradier)	*Gogorza*	102
Paloma, La (Yradier)	*Bori*	20
Panurge (Chanson de la Touraine), (Massenet)	*Whitehill*	207
Par ici, par ici, mes amis (Mort de Valentin) "Faust"	*Scotti*	193
Parigi, o cara, noi lasceremo, "La Traviata"	*Bori and McCormack*	21
Pari siamo, "Rigoletto"	*Dragoni*	64
Pari siamo, "Rigoletto"	*Gogorza*	102
Pari siamo, "Rigoletto"	*Navarro*	162
Pari siamo, "Rigoletto"	*Scotti*	193
Parla! Valse (Arditi)	*Gluck*	97
Parla! Valse (Arditi)	*Hempel*	111
Parla! Valse (Arditi)	*Sembrich*	197
Parle moi de ma mère, "Carmen"	*McCormack and Marsh*	147
Parmi veder le lagrime, "Rigoletto"	*Caruso*	35
Parmi veder le lagrime, "Rigoletto"	*Schipa*	190
Parted (Tosti)	*Caruso*	35
Parted (Tosti)	*McCormack*	150
Partida, La (Alvarez)	*Galli-Curci*	86
Partida, La (Alvarez)	*Gogorza*	102

INDEX 3—*continued*

		Page
Passage Birds' Farewell (Hildach)	*Gluck and Homer*	99
Passing by (Purcell)	*Culp*	49
Pastorale (Bizet)	*Melba*	155
Pastorale, "Rosalinda"	*Tetrazzini*	205
Pastorale (Scarlatti)	*Elman*	71
Pater Noster (Niedermeyer)	*Whitehill*	207
Patrol March ("Ruins of Athens," arr. Rubinstein), (Beethoven)	*Hambourg*	106
Pauvre Paillasse (Me grimer), "I Pagliacci"	*Ansseau*	9
Pavane—see Chanson Louis XIII		
Pecchè? (Pennino)	*Caruso*	35
Pensée musicale (Ronald)	*De Greef*	51
People that walked in darkness, The, "Messiah"	*Whitehill*	207
Perchè tremar, "Zampa"	*Battistini*	16
Père de la Victoire, Le (Ganne)	*Journet*	121
Perfect Day, A (Jacobs-Bond)	*Gluck*	97
Perfect Day, A (Jacobs-Bond)	*Williams*	210
Perigliarti ancor languente, "Il Trovatore"	*De' Muro and Casazza*	56
Perpetuum mobile (Ries)	*Kubelik*	129
Per valli, per boschi (Blangini)	*Gilibert and Melba*	94
Per viver vicino, "La Figlia del Reggimento"	*McCormack*	146
Petite Valse (Herbert)	*Powell*	178
Petite Valse (Hollman)	*Hollman*	112
Piangi, fanciulla, "Rigoletto"	*Galli-Curci and De Luca*	86
Pie Jesu, "Requiem" (Faure)	*Journet*	121
Pierrot Serenade (Randegger, Junr.)	*Kubelik*	129
Pietà, rispetto, amore, "Macbeth"	*Battistini*	16
Pietà, Signore! (Stradella)	*Caruso*	35
Pif, paf, pouf, "Les Huguenots"	*Journet*	122
Pipes of Gordon's men (Hammond)	*Williams*	210
Pipes of Pan, The (Elgar)	*Gogorza*	102
Pimpinella (Tchaikóvsky)	*Caruso*	35
Pirate Dreams: Lullaby (Huerter)	*Braslau*	23
Più bianca del più candido velo, "Gli Ugonotti"	*Palet*	168
Pizzicato ("Sylvia" Ballet), (Delibes)	*Lipkovskaya*	132
Pleurez, mes yeux, "Le Cid"	*Melba*	155
Polichinelle Serenade (Kreisler)	*Kreisler*	126
Polish Dance (Kujawiak)	*Powell*	178
Polish Dance (from Drei Slavische Tänze), (Zimbalist)	*Zimbalist*	215
Polonaise, Op. 38 (Vieuxtemps)	*Powell*	178
Polonaise Militaire (Chopin)	*Paderevski*	167
Polonaise—see Io son Titania		
Poor Butterfly (Hubbell)	*Kreisler*	126
Porgi amor (Mozart)	*Melba*	155
Porque de mis ojos, "La Revoltosa" (Chapí)	*Bori and De Segurola*	21
Portrait, Le (Parkyns)	*McCormack*	150
Poupée valsante (Poldini-Hartmann)	*Powell*	178
Pourquoi? (Tchaikóvsky)	*Caruso*	35
Pourquoi donc se taisent les voix (Glazoúnov)	*Chaliapine*	43
Pourquoi me réveiller? "Werther"	*Martinelli*	142
Pour un baiser (Tosti)	*Caruso*	35
Povero Rigoletto, "Rigoletto"	*Amato*	6
Praeludium (Bach)	*Kreisler*	126
Précieuse, La (Couperin-Kreisler)	*Kreisler*	126
Précieuse, La (Kreisler)	*Hall*	105
Préguntale a las estrellas (Mexican Folk Song)	*Gogorza*	102
Prélude (Bach)	*Sarasate*	188
Prelude in C sharp minor, Op. 3, No. 2 (Rachmaninov)	*Hambourg*	107
Prelude Op. 28, No. 24 (Chopin)	*Pachmann*	164
Près des remparts de Séville (Séguedille), "Carmen"	*Farrar*	74
Près des remparts de Séville (Séguedille), "Carmen"	*Kirkby Lunn*	137
Presso il bastion di Siviglia, "Carmen"	*Gay*	90
Presto from Trio in G major, Op. 1, No. 2 (Beethoven)	*Hambourg, Hayward and Warwick Evans*	107
Presto, presto, andiam, "Marta"	*Alda, Caruso, Jacoby and Journet*	4
Prête-moi ton aide, "La Reine de Saba"	*Caruso*	35
Pretty Creature, The (arr. by Lane Wilson)	*Kirkby Lunn*	138
Prima che d'altri vivere, "Il Trovatore"	*De' Muro, Ruggero and Badini*	57
Printemps qui commence, "Samson et Dalila"	*Culp*	49
Printemps qui commence, "Samson et Dalila"	*Kirkby Lunn*	137
Prize song, "Meistersinger"	*Elman*	71
Prize song, "Meistersinger"	*McCormack*	146
Prize song, "Meistersinger"	*Palet*	168
Prize song, "Meistersinger"	*Williams*	210
Promesse de mon avenir, "Roi de Lahore"	*Gogorza*	102
Promise of Life, The (Cowen)	*Butt*	25
Pronta io son, "Don Pasquale"	*Scotti and Sembrich*	194
Pro peccatis, "Stabat Mater"	*Plançon*	175
Prophet Bird (Schumann)	*Pachmann*	164
Psalm of love, A (Foster)	*Kirkby Lunn*	138

INDEX 3—*continued*

Page

Puñao de Rosas, El: Romanza, "El Puñao de Rosas" *Bori and De Segurola* 21
Pura siccome un angelo, "La Traviata" *Battistini and Moscisca* 17
Pur dicesti (Lotti) *Patti* 173

Q

Qual voluttà trascorrere, "I Lombardi." *Alda Caruso and Journet* 4
Quand'ero paggio, "Falstaff" *Scotti* 193
Quand la flamme de l'amour, "La Jolie Fille de Perth" *Gilibert* 94
Quand nos jours s'éteindront comme une chaste flamme, "Hérodiade" *Tamagno* 202
Quando amor mi accende, "L'Africana," *Battistini* 16
Quando a te lieta, "Faust" *Homer* 114
Quando m'en vo soletta per la via, "La Bohème" *Gluck* 98
Quando viene la tacita sera, "Le Soir" *Battistini* 16
Quartet in A minor (Minuet), (Schubert) *Elman, Bak, Rissland and Nagel* 71
Quartet in A minor (Schumann) *Flonzaley Quartet* 79
Quartet in C major (Beethoven) *Flonzaley Quartet* 79
Quartet in D major—Andante (Mozart) *Flonzaley Quartet* 79
Quartet in D major—Minuet (Mozart) *Flonzaley Quartet* 79
Quartet in D minor—Minuet (Mozart) *Elman, Bak, Rissland and Nagel* 71
Quartet in E flat—Allegro (Dittersdorf) *Elman, Bak, Rissland and Nagel* 71
Quartet in G major—Andante (Dittersdorf) *Elman, Bak, Rissland and Nagel* 71
Que dirai-je alors au Seigneur (Scène de l'église), Part 2, "Faust" *Farrar and Journet* 76
Quel guardo, il cavaliere; Cavatina "Don Pasquale" *Galli-Curci* 86
Questa è una ragna, "Otello" *Paoli, Salvati and Goetzen* 170
Questa o quella per me pari sono, "Rigoletto" *Caruso* 35
Questa o quella per me pari sono, "Rigoletto" *Martinelli* 142
Questa o quella per me pari sono, "Rigoletto" *McCormack* 146
Que voulez-vous, messieurs? (Duel) "Faust" *Caruso, Journet and Scotti* 39
Que voulez-vous, messieurs? (Duel) "Faust" *Gogorza, Van Hoose and Journet* 103
Qui la voce sua soave, "I Puritani" *Galli-Curci* 86

Page

Qui la voce sua soave, "I Puritani" *Hempel* 111
Qui la voce sua soave, "I Puritani" *Sembrich* 197
Qui sdegno non s'accende, "Il Flauto Magico" *Plançon* 175
Quis est Homo, "Stabat Mater" *Gluck and Homer* 99

R

Racconto di Rodolfo—see Che gelida manina, "La Bohème"
Rameaux, Les (Faure) *Journet* 122
Rameaux, Les (Faure) *Plançon* 175
Rammenta i lieti dì, "Faust" *Ruffo* 183
Recondita armonia, "Tosca" *Caruso* 35
Recondita armonia, "Tosca" *Gigli* 92
Recondita armonia, "Tosca" *Martinelli* 142
Re del cielo (Inno), "Il Profeta" *Paoli* 92
Re del cielo (Inno), "Il Profeta" *Tamagno* 203
Red, red rose (Cottenet) *Gluck* 98
Resta immobile, e ver la terra, "Guglielmo Tell" *Battistini* 16
Return of spring (Schumann) *Williams* 210
Riccardo Air—see Ah! per sempre
Rigaudon (Monsigny) *Elman* 71
Ritorna vincitor! "Aida" *Destinnóva* 59
Ritorna vincitor! "Aida" *Gadski* 83
Ritorna vincitor! "Aida" *Tetrazzini* 205
Robert! toi que j'aime, "Robert le Diable" *Hempel* 111
Robin Adair (Keppel) *Farrar* 74
Robin Adair (Keppel) *Patti* 173
Rock of Ages (Hastings) *Gluck and Homer* 99
Romance (Bourget) *Melba* 15
Romance, Act II, "Maruxa" *Navarro* 162
Romance from Concerto in D minor (Wieniavski) *Heifetz* 109
Romance from Concerto No. 2, Op. 22 (Wieniavski) *Powell* 178
Romance in E flat (Rubinstein) *Kubelik* 129
Romance, Op. 9 (d'Ambrosio) *Hall* 105
Romance orientale (Rimsky-Korsákov) *Gluck* 99
Romanza, Act I, "Marina" (Arrieta) *Palet* 168
Romanza andaluza, Op. 22 (Sarasate) *Kubelik* 129
Romanza de Ricardo, "Miss Helyett" *Sagi-Barba* 184
Ronde des lutins, La (Bazzini) *Heifetz* 109
Rondino (Kreisler) *Elman* 71
Rondino (on a Theme by Beethoven), (Kreisler *Kreisler* 127
Rosary, The (Nevin) *Gluck* 99
Rosary, The (Nevin) *Kreisler* 126
Rosary, The (Nevin) *McCormack* 150
Rosary, The (Nevin) *Schumann-Heink* 191

INDEX 3—*continued*

		Page
Rose in the bud (Forster)	*Kirkby Lunn*	138
Rossignols amoureux (Rameau)	*Gluck*	98
Rovine son queste, Le—see Donne che riposate		
Rule Britannia (Arne)	*Kirkby Lunn*	139

S

Salce, salce, "Otello"	*Melba*	155
Salida de Campanone, "Campanone"	*Sagi-Barba*	184
Sally in our alley (Carey)	*Gogorza*	102
Salut d'amour, Op. 12 (Elgar)	*Powell*	178
Salut, demeure chaste et pure, "Faust"	*Caruso*	35
Salut, demeure chaste et pure, "Faust"	*Martinelli*	142
Salut! tombeau sombre, "Roméo et Juliette"	*Franz*	81
Salve, dimora, casta e pura, "Faust"	*Gigli*	92
Salve, dimora, casta e pura, "Faust"	*McCormack*	146
Salve, dimora, casta e pura, "Faust"	*Schipa*	190
Santa Lucia (Neapolitan Folk Song)	*Caruso*	35
Santa Lucia (Neapolitan Folk Song)	*Gogorza*	102
Santa Maria (Faure)	*Caruso*	35
Saper vorreste, "Un Ballo in Maschera"	*Kurz*	131
Saper vorreste, "Un Ballo in Maschera"	*Tetrazzini*	205
Sarabande et Tambourin (Leclaire)	*Hall*	105
Scherzo (Dittersdorf-Kreisler)	*Kreisler*	127
Scherzo from Trio in D minor, Op. 40 (Mendelssohn)	*Hambourg, Hayward and Warwick Evans*	107
Scherzo from Quartet in B flat, Op. 41 (Saint-Saëns)	*Hambourg, Hayward Warwick Evans and Bridge*	107
Scherzo from Quintet in E flat, Op. 44 (Schumann)	*Hambourg, Hayward, Warwick Evans, Kinze and Bridge*	107
Scherzo Tarantelle, Op. 16 (Wieniavski)	*Heifetz*	
Schön Rosmarin (Kreisler)	*Kreisler*	127
Scintille diamant (Air de Dapertutto), "Les Contes d'Hoffmann"	*Journet*	122
Sea, The (Palmgren)	*Moiseivitch*	160
Second Mazurka (Wieniavski)	*Powell*	178
Second Sonata—see Andantino	*Zimbalist*	214
Seguidilla (Albeniz)	*Cortot*	47
Seigneur, daignez permettre (Scène de l'église), Part 1, "Faust"	*Farrar and Journet*	76
Seigneur Dieu, "Faust"	*Caruso, Farrar, Mme. Gilibert and Journet*	77
Sei vendicata assai, "Dinorah"	*Ruffo*	183
Se la giurata fede, "Tosca"	*Ruffo*	183
Se la giurata fede, "Tosca"	*Scotti*	193
Sento una forza indomita, "Il Guarany"	*Caruso and Destinnóva*	37
Senza tetto, senza cuna, "Il Guarany"	*Amato*	6
Serenade (d'Ambrosio)	*Hall*	105
Serenade (Drigo)	*Elman*	71
Serenade (Raff)	*McCormack*	150
Serenade (Schubert)	*Elman*	71
Serenade: Softly through the night is calling (Schubert)	*McCormack*	150
Serenade: Softly through the night is calling (Schubert)	*Williams*	210
Sérénade, Op. 15, No. 1 (Moszkóvski)	*Zimbalist*	215
Sérénade de Don Juan (Tchaikóvsky)	*Caruso*	36
Sérénade espagnole (Ronald)	*Caruso*	36
Sérénade de Méphistophélès, "La Damnation de Faust"	*Plançon*	175
Sérénade de Méphistophélès—see Vous qui faites		
Sérénade of Méphisto—see Vous qui faites		
Serenata (Mascagni)	*Martinelli*	142
Serenata (Moszkóvski)	*McCormack*	150
Serenata (Moszkóvski)	*Powell*	178
Serenata, La (Tosti)	*Battistini*	16
Serenata, La (Tosti)	*Gluck*	98
Serenata, La (Tosti)	*Melba*	155
Serenata, La (Tosti)	*Patti*	173
Serenata, Op. 40 (d'Ambrosio)	*Zimbalist*	215
Serenata di Mefistofele, "La Dannazione di Faust"	*Gogorza*	102
Se saran rose (Arditi)	*Melba*	155
Se tu mi doni un'ora, "Mefistofele,"	*Gigli and Scattola*	93
Seventh Concerto in G, Op. 76 (de Beriot)	*Powell*	178
Sevillana, "Don César de Bazan"	*Melba*	155
Sevillana, La (Yradier)	*Gogorza*	102
Se vuol ballare, signor contino, "Le Nozze di Figaro"	*De Luca*	52
She is far from the land (Lambert)	*McCormack*	150
She wandered down the mountain side (Clay)	*Gluck*	98
She wore a wreath of roses (Knight)	*Kirkby Lunn*	139
Shine on (School craft)	*Powell*	178
Siam giunti, o giovinette, "Marta"	*Alda, Caruso, Jacoby and Journet*	4
Siciliana and Rigaudon (Kreisler)	*Elman*	71

INDEX 3—*continued*

		Page
Siegmund's Love Song, "Die Walküre"	*Palet*	168
Sì, fui soldato, "Andrea Chénier"	*De' Muro*	55
Sì, fui soldato, "Andrea Chénier"	*Paoli*	169
Sì, io t'amo, "Madame de Belle Isle"	*Paoli*	169
Si mes vers avaient des ailes (Hahn)	*Melba*	155
Sì, mi chiamano Mimì, "La Bohème"	*Bori*	20
Sì, mi chiamano Mimì, "La Bohème"	*Farrar*	74
Sì, mi chiamano Mimì, "La Bohème"	*Melba*	155
Simple aveu (Thomé)	*Elman*	71
Sing me to sleep (Greene)	*Gluck*	99
Sing, sing, birds on the wing (Nutting)	*McCormack*	150
Sing, smile, slumber (Serenade), (Gounod)	*Farrar*	74
Sing to me, sing (Homer)	*Homer*	114
Sì, pel ciel marmoreo giuro, "Otello"	*Caruso and Ruffo*	38
Si può? (Prologo), "I Pagliacci"	*Amato*	6
Si può? (Prologo), "I Pagliacci"	*Battistini*	16
Si può? (Prologo), "I Pagliacci"	*Dragoni*	64
Si può? (Prologo), "I Pagliacci"	*Gogorza*	102
Si può? (Prologo), "I Pagliacci"	*Scotti*	194
Si tu m'aimes, "Carmen"	*Amato and Farrar*	7
Sì, vendetta, tremenda vendetta, "Rigoletto"	*Dragoni and Pareto*	54
Si vous l'aviez compris: Mélodie (Denza)	*Caruso*	36
Si vous n'avez rien à me dire (de Rothschild)	*Patti*	173
Sixth Sonata (Händel)	*Kubelik*	129
Slave Song (del Riego)	*Kirkby Lunn*	139
Slavonic Dance in E minor (No. 2, (Dvořak-Kreisler)	*Kreisler*	127
Slavonic Dance in G minor (No. 1), (Dvořak-Kreisler)	*Kreisler*	127
Sleale! il segreto fu dunque violato? "La Forza del Destino"	*Caruso and De Luca*	37
Slovacha Pisen, "The Nazarenes"	*Destinnóva*	59
Slumber Song (Gilmour)	*Gadski*	83
Snowdrops (Lehmann)	*Butt and Rumford*	25
Snowy breasted pearl, The (Robinson)	*McCormack*	150
Sola ne' miei primi anni, "Lohengrin"	*Melba*	155
Solenne in quest'ora giurarmi dovete," La Forza del Destino"	*Caruso and Scotti*	39
Solo, profugo, reietto, "Marta"	*Caruso and Journet*	38
Solo, profugo, reietto, "Marta"	*Gogorza and Van Hoose*	103
Solveig's Song, "Peer Gynt"	*Galli-Curci*	86
Solveig's Song, Op. 23, No. 1, "Peer Gynt"	*Tetrazzini*	205
Somewhere a voice is calling (Tate)	*Alda*	4
Somewhere a voice is calling (Tate)	*MacCormck*	150
Sonata in C major, Op. 2, No. 3 (Beethoven)	*Hambourg*	107
Sonata in E major (Bach)	*Powell*	178
Song of Sleep, A (Somerset)	*Kirkby Lunn*	139
Song of the chimes (Worrell)	*Gluck*	98
Song of the Forge, "Siegfried"	*Palet*	168
Song of the shepherd Lehl, "Snow Maiden"	*Gluck*	98
Song of Vladimir, "Prince Igor"	*Chaliapine*	43
Songs my mother taught me (Dvořak-Kreisler)	*Kreisler*	127
Songs my mother taught me (Dvořak)	*Melba*	155
Song that reached my heart, The (Jordan)	*Williams*	210
Song without words (No. 25, "May Breeze") (Mendelssohn)	*Kreisler*	127
Son lo spirito che nega (Ballata del fischio) "Mefistofele"	*Journet*	122
Sopra Berta l'amor mio, "Il Profeta"	*Tamagno*	203
Sorrows of death, "Hymn of Praise"	*Williams*	210
Sospiri miei, andate ove vi mando (Bimboni)	*McCormack*	150
Soul of mine (Barns)	*Kirkby Lunn*	139
Sound an alarm (Händel)	*Lloyd*	134
Souvenir (Drdla)	*Elman*	71
Souvenir (Drdla)	*Powell*	178
Souvenir (Drdla)	*Zimbalist*	215
Souvenir de Moscou (Wieniavski)	*Elman*	71
Spanish Dance No. 3—see Romanza andaluza		
Spanish Dance No. 8 (Sarasate)	*Kubelik*	129
Spanish Dance, Op. 21, No. 1 (Sarasate)	*Heifetz*	109
Spanish Dance, Op. 22, No. 3 (Sarasate)	*Elman*	71
Spanish Dance, Op. 26 (Sarasate)	*Powell*	178
Spanish Serenade—see "Lolita"		
Spanish Song (Yradier), *(in Spanish)*	*Calvé*	27
Spargi d'amaro pianto (Mad Scene), "Lucia di Lammermoor"	*Tetrazzini*	205
Spettro santo, "Amleto"	*Ruffo*	183
Spezza i ceppi d'Israel, "Sansone e Dalila"	*Paoli*	170
Spinning Song, Op. 67, No. 4, C major (Mendelssohn)	*Pachmann*	164
Spirit Flower A (Campbell-Tipton)	*Williams*	210
Spirit so fair, "La Favorita"	*Williams*	210
Spirto gentil, "La Favorita"	*Caruso*	36
Spirto gentil, "La Favorita"	*Gigli*	94

INDEX 3—*continued*

		Page
Splendon più belle in ciel le stelle, "La Favorita"	*Journet*	122
Spray of roses, A (Sanderson)	*Williams*	210
Spring (Henschel)	*Melba*	155
Spring Song, Op. 62 (Mendelssohn)	*Pachmann*	164
Spunta l'aurora pallida (Morte di Margherita), "Mefistofele"	*Caprile and Bettoni*	29
Star-spangled Banner (Key)	*Farrar*	74
Star-spangled Banner (Key)	*McCormack*	150
Stormy breezes (Russian Folk Song)	*Michàilova*	158
Stride la vampa! la folla indomita, "Il Trovatore"	*Homer*	114
Stride la vampa! la folla indomita, "Il Trovatore"	*Kirkby Lunn*	137
Studenti, udite, "Germania"	*Caruso*	36
Such a li'l' fellow (Dichmont)	*Gluck*	98
Su e con me vieni. cara, "Orfeo ed Euridice"	*Gadski and Homer*	83
Suicidio! "La Gioconda"	*Destinnóva*	59
Sulla bocca amorosa: Romanza (Barthélemy)	*De Lucia*	54
Summer Night, A (Thomas)	*Butt*	25
Summer Night, A (Thomas)	*Kirkby Lunn*	139
Suoni la tromba, e intrepido, "I Puritani"	*Ruffo and De Segurola*	183
Suono e Fantasia (Capolongo)	*Ruffo*	183
Su queste rose, "Dannazione di Faust"	*Battistini*	16
Sur le lac (Bemberg)	*Melba*	155
Surta è la notte, "Ernani"	*Hempel*	111
Suzel, buon dì, "L'Amico Fritz"	*Gigli and Baldisseri*	92
Swallows, The (Cowen)	*Gluck*	98
Swallows, The (Cowen)	*Tetrazzini*	205
Swedish Love Song (Halsey)	*Braslau*	23
Sweet bird (Händel)	*Melba*	155
Sweetest story ever told, The (Stults)	*Braslau*	23
Sweet Geneviève (Tucker)	*McCormack*	150
Sylvelin, Op. 55, No. 1 (Sinding)	*Gluck*	98

T

		Page
Tacea la notte placida, "Il Trovatore"	*Tetrazzini*	205
Take, oh take those lips away (Bennett)	*McCormack*	150
Tambourin (Gossec)	*Elman*	70
Tambourin (Kreisler)	*Kreisler*	126
Tambourin (Leclaire)	*Powell*	178
Tambourin chinois (Kreisler)	*Kreisler*	127
Tambour-major tout galonné d'or (Air du Tambour-major), "Le Caïd"	*Plançon*	176
Tarantelle (Sarasate)	*Sarasate*	188
Tarantella sincera (Neapolitan Song), Crescenzo	*Caruso*	36
Tempestad, La (Chapí)	*Gogorza*	102
Teresita mia (Spanish Folk Song)	*Gogorza*	102
T'eri un giorno ammalato, "I Giojelli della Madonna"	*Kirkby Lunn and McCormack*	137
Te souvient-il du lumineux voyage (Méditation), "Thaïs"	*Farrar*	74
Testa adorata, "La Bohème" (Leoncavallo)	*Caruso*	36
Tes yeux (Rabey)	*Alda*	4
The lark now leaves its watery nest (Parker)	*Gogorza*	102
The Lord is my Light (Allitsen)	*McCormack*	150
The Moon has raised her lamp above, "Lily of Killarney"	*McCormack and Werrenrath*	151
The tears that night (White)	*Butt*	25
That's why my heart is calling you (Motzan)	*Gogorza*	102
Theme and Variations from T in A minor, Op. 50 (Tchaikôvsky)	*Hambourg, Hayward and Warwick Evans*	107
Then shall the righteous shine forth, "Elijah"	*Lloyd*	134
Then shall the righteous shine forth, "Elijah"	*Williams*	210
Then you'll remember me, "Bohemian Girl"	*McCormack*	146
There is a flower that bloometh, "Maritana"	*McCormack*	146
There is a green hill far away (Gounod)	*Homer*	114
There is a green hill far away (Gounod)	*Kirkby Lunn*	139
There's a land (Allitsen)	*Kirkby Lunn*	139
They won't let Masha walk by the brook (Russian Song)	*Chaliapine*	43
T'ho raggiunta, sciagurata, "Marta"	*Alda, Caruso, Jacoby and Journet*	4
Thou art near me, Margarita (Helmund)	*Gogorza*	102
Three Fishers (Hullah)	*Kirkby Lunn*	139
Thy beaming eyes (MacDowell)	*Braslau*	23
Thy dear eyes (Bartlett)	*Farrar*	74
Thy rebuke hath broken his heart (Recit.), "Messiah"	*Williams*	210
Tiempo antico	*Caruso*	36
Tierra: Romanza	*Sagi-Barba*	184
Tommy Lad (Margetson)	*McCormack*	150

INDEX 3—*continued*

		Page
Toreador Song, "Carmen"	*Whitehill*	207
Torna a Surriento (De Curtis)	*Ruffo*	183
To Spring, Op. 43, No. 6 (Grieg)	*Powell*	178
Träumerei (Schumann)	*Elman*	71
Träumerei (Schumann)	*Hollman*	112
Tremin gl'insani, "Nabucodonosor"	*Ruffo*	183
Tre sbirri, una carrozza (Te Deum scene), "Tosca"	*Amato*	6
Tre sbirri, una carrozza (Te Deum scene), "Tosca"	*Battistini*	16
Triste ritorno (Barthélemy)	*Caruso*	36
Trois chansons pour les tout petits	*Calvé*	27
Trumpet Call, The (Sanderson)	*McCormack*	150
Trumpeter, The (Dix)	*McCormack*	150
Trus'ing Eyes (Gartner)	*Caruso*	36
Tu che a Dio spiegasti l'ali, "Lucia di Lammermoor"	*Martinelli*	142
Tu che a Dio spiegasti l'ali, "Lucia di Lammermoor"	*McCormack*	146
Tu che a Dio spiegasti l'ali, "Lucia di Lammermoor"	*Schipa*	190
Tu ch'odi lo mio grido (La Canzone del Falco), "Isabeau"	*De' Muro*	56
Tu: Habanera (To you: a Song of Havana), (Fluentes)	*Gluck*	98
Tu? Indietro! Fuggi—see Ora e per sempre addio		
Tu me dirais (Chaminade)	*Farrar*	74
Turkish March, "Ruins of Athens" (Beethoven)	*Heifetz*	109
Turn ye to me (Wilson)	*McCormack*	150
Tutti i fior', "Madama Butterfly"	*Alda and Braslau*	4
Tutti i fior', "Madama Butterfly"	*Farrar and Homer*	76
Tutto tace, "L'Amico Fritz"	*Gigli and Baldisseri*	92
Twilight (Massenet-Powell)	*Powell*	179
Two Folk Songs of Little Russia (arr. Zimbalist)	*Gluck*	98
Two Grenadiers, The (Schumann)	*Whitehill*	207

U

		Page
Una furtiva lagrima. "L'Elisir d'Amore"	*Caruso*	36
Una furtiva lagrima, "L'Elisir d'Amore"	*McCormack*	146
Un ange est venu (Bemberg)	*Gilibert and Melba*	94
Una vela! Un vessillo, "Otello"	*Paoli, Sala and Goetzen*	170
Una voce poco fa, "Il Barbiere di Siviglia"	*Galli-Curci*	86
Una voce poco fa, "Il Barbiere di Siviglia"	*Sembrich*	198
Una voce poco fa, "Il Barbiere di Siviglia"	*Tetrazzini*	205
Un bel dì vedremo, "Madama Butterfly"	*Destinnóva*	59
Un bel dì vedremo, "Madama Butterfly"	*Farrar*	74
Un buon servo del visconte, "Linda di Chamounix"	*Battistini and Moscisca*	17
Underneath the stars (Spencer-Pasternack)	*Kreisler*	127
Un dì all'azzurro spazio (Improvviso), "Andrea Chénier"	*Caruso*	36
Un dì all'azzurro spazio (Improvviso), "Andrea Chénier"	*De' Muro*	56
Un dì all'azzurro spazio (Improvviso), "Andrea Chénier"	*Tamagno*	203
Un dì al tempio, "Iris"	*Bori*	20
Un dì m'era di gioja, "Andrea Chénier"	*Dragoni*	64
Un dì, se ben rammentomi, "Rigoletto"	*Caruso, Galli-Curci, Perini and De Luca*	40
Une poule (The hen)	*Calvé*	27
Ungarische Weisen (László)	*Szigeti*	200
Un nido di memorie (Prologo), "I Pagliacci"	*Battistini*	16
Un peu d'amour—see Little love		
Until (Sanderson)	*McCormack*	150

V

		Page
Vacant Chair, The (Washburn)	*McCormack*	151
Vainement, ma bien aimée, on croit (Aubade), "Le Roi d'Ys"	*Melba*	155
Valentine Air—see O Santa		
Vallon, Le, Méditation (Gounod)	*Plançon*	176
Valse in C sharp minor, Op. 64, No. 2 (Chopin)	*Paderevski*	167
Valse, Op. 64 (Chopin)	*Zimbalist*	214
Valse aria, "Roméo et Juliette"—see Je veux vivre		
Valse Bluette (Drigo, arr. Auer)	*Heifetz*	109
Valse Caprice, Op. 16 (Rissland)	*Elman*	71
Valse ("Coppelia" Ballet), (Delibes)	*Lipkovskaya*	132
Valse lente ("Adorables Tourments")	*Caruso*	36
Valse triste, Op. 44 (Sibelius)	*Powell*	179
Valse triste, Op. 44 (Sibelius)	*Szigeti*	200
Variations (Proch)	*Tetrazzini*	205
Variations (Tartini-Kreisler)	*Kreisler*	127
Veau d'or, Le, "Faust"	*Baklánov*	12
Veau d'or, Le, "Faust"	*Journet*	122

INDEX 3—*continued*

		Page
Veau d'or, Le, "Faust"	*Plançon*	176
Vecchia zimarra, "La Bohème"	*Journet*	122
Vedi, io piango, "Fedora"	*Gigli*	92
Venetian Gondola Song, F sharp minor, Op. 30, No. 6 (Mendelssohn)	*Pachmann*	164
Venetian Song (Tosti)	*McCormack*	151
Verranno a te sull'aure, "Lucia di Lammermoor"	*De Tura and Huguet*	62
Versa il filtro nella tazza sua, "I Pagliacci"	*Paoli, Cigada, Corsi and Huguet*	170
Vesti la giubba, "I Pagliacci"	*Caruso*	36
Vesti la giubba, "I Pagliacci"	*Johnson*	119
Vesti la giubba, "I Pagliacci"	*Martinelli*	142
Vesti la giubba, "I Pagliacci"	*Paoli*	170
Via! cosi non mi lasciate, "Il Segreto di Susanna"	*Farrar*	75
Vicino a te s'acqueta, "Andrea Chénier"	*Boninsegna and Bolis*	19
Vien, diletto, è in ciel, "I Puritani"	*Hempel*	111
Vien, diletto, è in ciel, "I Puritani"	*Tetrazzini*	205
Vieni al contento profondo, "Lakmé"	*McCormack*	146
Vieni, la mia vendetta, "Lucrezia Borgia"	*Chaliapine*	43
Vieni, l'aula è deserta, "Otello"	*Paoli, Salvati and Goetzen*	170
Vieni meco, sol di rose, "Ernani"	*Battistini and Corsi*	16
Vien, Leonora, a piedi tuoi, "La Favorita"	*Ruffo*	183
Viennese Melody (Gärtner-Kreisler)	*Kreisler*	127
Viens, ô toi dont le clair visage: Epithalame, "Déjanire"	*Paoli*	170
Viking Song (Coleridge-Taylor)	*Gogorza*	102
Vilanelle, La (Del Acqua)	*Hempel*	111
Villanella (Sibella)	*Braslau*	23
Vi ravviso, o luoghi ameni, "La Sonnambula"	*Chaliapine*	43
Vi ravviso, o luoghi ameni, "La Sonnambula"	*Scotti*	194
Virgin's Slumber Song (Reger)	*Culp*	49
Visione Veneziana (Brogi)	*Ruffo*	183
Visione fuggitiva, "Erodiade"	*Battistini*	16
Vision fugitive, "Hérodiade"	*Gogorza*	103
Vissi d'arte, vissi d'amore, "Tosca"	*Destinnóva*	59
Vissi d'arte, vissi d'amore, "Tosca"	*Edvina*	68
Vissi d'arte, vissi d'amore, "Tosca"	*Farrar*	75
Vissi d'arte, vissi d'amore, "Tosca"	*Melba*	156
Viva il vino spumeggiante (Brindisi), "Cavalleria Rusticana"	*Caruso*	36
Viva il vino spumeggiante (Brindisi), "Cavalleria Rusticana"	*De Tura*	61
Vivrà! contende il giubilo, "Il Trovatore"	*Boninsegna and Cigada*	19
Voce di donna, o d'angelo, "La Gioconda"	*Homer*	114
Voce di primavera (Strauss)	*Garrison*	89
Voce di primavera (Strauss)	*Sembrich*	198
Vogel als Prophet, Op. 82, No 7 (Schumann)	*Elman*	71
Voi che sapete, "Le Nozze di Figaro"	*Farrar*	75
Voi che sapete, "Le Nozze di Figaro"	*Melba*	156
Voi che sapete, "Le Nozze di Figaro"	*Patti*	174
Voici des roses, "La Damnation de Faust"	*Baklánov*	12
Voici des roses, "La Damnation de Faust"	*Plançon*	176
Voilà donc la terrible cité, "Thaïs"	*Whitehill*	207
Voi lo sapete, o mamma, "Cavalleria Rusticana"	*Calvé*	27
Voi lo sapete, o mamma, "Cavalleria Rusticana"	*Eames*	66
Voi lo sapete, o mamma, "Cavalleria Rusticana"	*Gadski*	83
Vois ma misère, hélas! "Samson et Dalila"	*Caruso*	36
Volta la terrea fronte alle stelle, "Un Ballo in Maschera"	*Hempel*	111
Votre toast je peux vous le rendre (Chanson du Toreador), "Carmen"	*Baklánov*	12
Votre toast je peux vous le rendre (Chanson du Toréador), "Carmen"	*Gogorza*	103
Vous qui faites l'endormie, "Faust"	*Baklánov*	12
Vous qui faites l'endormie, "Faust"	*Chaliapine*	43
Vous qui faites l'endormie, "Faust"	*Journet*	122
Vous qui faites l'endormie, "Faust"	*Plançon*	176
Vous qui faites l'endormie, "Faust"	*Ruffo*	183
Voyons que j'essaie, "Carmen"	*Farrar*	75
Voyons que j'essaie, "Carmen"	*Kirkby Lunn*	137
Vulcan's Song, "Philémon et Baucis"	*Whitehill*	207

W

		Page
Waltz in A flat (Chopin)	*Backhaus*	11
Waltz in A flat, Op. 42 (Chopin)	*Hambourg*	107
Waltz in D flat (Chopin)	*Backhaus*	11
Waltz in D flat (Chopin)	*Hambourg*	107
Walzer (arr. Burmester), (Hummel)	*Elman*	71
Warum (Schumann)	*Paderevski*	167
Wearin' o' the green (Hall)	*McCormack*	151

INDEX 3—*continued*

		Page
Wedding, The (Czech Folk Song)	*Destinnóva and Dinh Gilly*	60
When all was young, "Faust"	*Kirkby Lunn*	137
When bloom the roses—see Se saran rose		
When dull care (Wilson)	*Gogorza*	103
When I was seventeen (Liljebjörn)	*Hempel*	111
When love is kind (Moore)	*Gluck*	98
When my ships come sailing home (Dorel)	*McCormack*	151
When shadows gather (Marshall)	*McCormack*	151
When the dew is falling (Schneider)	*McCormack*	151
When the stars were young (Rubens)	*Kirkby Lunn*	139
When you look in the heart of a rose (Methven)	*McCormack*	151
Where corals lie, "Sea Pictures" (Elgar)	*Butt*	25
Where'er you walk, "Semele"	*Gogorza*	103
Where the River Shannon flows (Russell)	*McCormack*	151
Whispering Hope (Hawthorne)	*Gluck and Homer*	99
Who is Sylvia? (Schubert)	*Eames*	66
Who knows (Ball)	*McCormack*	151
Why do the nations, "Messiah	*Whitehill*	207
Wienerisch (Godovsky)	*Kreisler*	127
Will o' the wisp (Spross)	*Gluck*	98
Wine, Women and Song Waltz (Strauss)	*Hempel*	111
Within a mile of Edinboro' Town	*Patti*	174
Within the garden of my heart (Scott)	*McCormack*	151
Women of Inver (Loughborough)	*Butt*	25

Y

Y deryn pur (Old Welsh Song)	*Williams*	210
Ye banks and braes o' bonnie Doon	*Farrar*	75
Ye banks and braes o' bonnie Doon	*Melba*	156
Your eyes have told me what I did not know (O'Hara)	*Caruso*	36
Yu iach i tu Cumri (Welsh Air)	*Williams*	210

Z

Zapateado (Sarasate)	*Kubelik*	129
Zazà, piccola Zingara, "Zazà"	*Ruffo*	183
Zephir, Op. 35 No. 5 (Hubay)	*Szigeti*	200

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